

# HIT INSIDE THE WORLD OF STARS PARADER

35 CENTS

JULY / CDC

**THE  
BEATLES**

**VS.**

**THE**

**DAVE  
CLARK**



**T  
H  
E  
FOUR SEASONS  
BEACH BOYS**



**LESLEY  
GORE**

**ANN MARGRET**

AND

**AL HIRT**

BEAUTY AND THE BEARD



**CHAD MITCHELL  
TRIO**



**TROY DONAHUE**

**TOP TUNES**  
song lyrics

CAN'T BUY ME LOVE  
DO YOU WANT TO KNOW  
A SECRET

BITS AND PIECES  
THAT'S THE WAY BOYS ARE  
HELLO DOLLY • THINK  
YOU CAN'T DO THAT  
THE MATADOR • MONEY  
SHOOP SHOOP SONG  
THANK YOU GIRL

**TOP TUNES**  
song lyrics

GLAD ALL OVER  
TWIST AND SHOUT  
STAY AWHILE  
SUSPICION  
NEEDLES AND PINS  
MAKE ME FORGET  
DEAD MAN'S CURVE  
HEY BOBBA NEEDLE  
AIN'T NOTHIN' YOU CAN DO  
YOU'RE A WONDERFUL ONE

**TOP TUNES**  
song lyrics

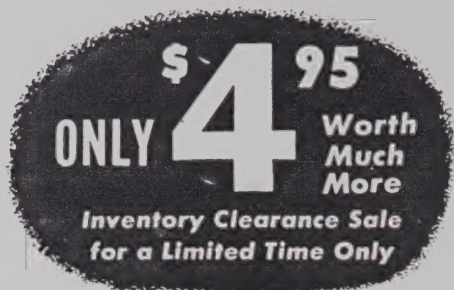
ALL MY LOVING  
WHITE ON WHITE • NADINE  
WISH SOMEONE WOULD  
CARE  
CROOKED LITTLE MAN  
ROLL OVER BEETHOVEN  
THE WAY YOU DO  
THE THINGS YOU DO  
HIPPIY HIPPIY SHAKE  
NEW GIRL IN SCHOOL  
WE LOVE YOU BEATLES



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114



112



102



108



# hit Parader...

JULY, 1964

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Now that Beatle hysteria has subsided from a wild scream to a mild roar, and music fans have partially regained their sanity, the time seems right to discuss the new musical era these four from Liverpool are helping to usher in. Pop music, following a trend already established in legitimate theatre and motion pictures, is becoming international.

It is true that The Beatles constitute an unprecedented musical phenomenon in their own right. But their arrival on the U.S. music scene must be viewed as only one aspect of a far-reaching international movement. With European singers now making a concerted bid to take over the U.S. hit parade, it's a trend that threatens to permanently change the content and shape of our pop music. We at Hit Parader think this competition from abroad is a good, healthy thing.

American singers have long dominated foreign pop charts. U.S. singing stars are global stars. Performers like Ella Fitzgerald, Frank Sinatra, Paul Anka and Chubby Checker can pack an auditorium anywhere in the world.

Until recently there was no form of rock 'n' roll other than American, but the last five years have witnessed a vitalization of homegrown pop music throughout the world, especially in England and continental Europe. Whereas American names once monopolized the top ten listing of Great Britain, they now take a backseat to Cliff Richard, The Caravelles, Helen

Shapiro and a bevy of "Mersey" groups, including The Beatles, Gerry and The Pacemakers, and The Fourmost.

The same dethronement of American singers has happened in other lands. Gitte, Rex Gildo and Freddy are among the top singers of Germany. In Italy, Rita Pavone, Adriano Celentano and Tony Renis reign supreme. And in France, where rock 'n' roll stars are known as "Les Idols," such names as Johnny Hallyday, Francoise Hardy, Claude Francoise, Sheila and Sylvie Vartan send delighted shivers up teen-agers, spines.

These foreign performers, firmly entrenched as super stars in their own countries, are now expanding their sphere of influence to American shores. Record executives of this country, gambling that U.S. teen-agers will favor their rousing, uninhibited brand of rock 'n' roll as well as their lyrical Continental accents, are signing up European stars left and right. RCA Victor has Rita Pavone and Sacha Distel; Capitol has Tony Renis and The Beatles; Mercury has Johnny Hallyday; MGM has Freddy; and Epic has Cliff Richard and The Dave Clark Five. The list grows longer each month.

Actually, hit records imported from abroad are nothing new to U.S. music fans. Recordings sung by foreign performers have been coming with increased frequency ever since Domenico Modugno's world-hit of 1958, "Volare." "Ciao Ciao Bambino" in 1960, "Ro-



manica" in 1961, "Al Di La" in 1962 and "Sukiyaki" in 1963 easily found acceptance in this country.

A prime factor in this new international trend is the renowned pop music festival held each January in San Remo, Italy, an event attended by record and music publishing executives from all over the world. This year, the San Remo Festival attained complete international status due to the participation of artists not only from European countries, but from America as well.

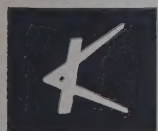
(Continued on Page 52)





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## ● HEY, BOBBA NEEDLE

By Mann, and Appell

This is a sad story about Mary Mack  
And her wandering lover Bobba Needle  
Softly I can hear her calling  
Hey Bobba Needle, Bobba Needle,  
Bobba Needle  
Hey Bobba Needle, Bobba Needle,  
Bobba Needle  
Hey Bobba Needle, Bobba Needle,  
Bobba Needle  
Mary Mack, Mack, Mack  
On the track, track, track  
Don't you know I'm trying, trying,  
trying  
To come on back, back, back  
Would of took a plane, plane, plane  
But there was some rain, rain, rain  
And there was no flying, flying,  
flying  
So I took a train, train, train.  
Hey Bobba Needle etc.

Well I took a boat, boat, boat  
But it wouldn't float, float, float  
So I kept a puffin, puffin, puffin  
That was all she wrote, wrote, wrote  
So I started to run, run, run  
And I bought a horse, horse, horse  
And he just kept runnin, runnin,  
runnin,  
All around the track, track, track  
Oh baby I ain't lying, lying, lying  
Can't you see I'm cryin', cryin', cryin'  
'Cause you know I'm tryin', tryin',  
tryin'

Just to come on back to Mary Mack  
Oh softly I hear her holler  
Hey Bobba Needle etc.  
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## ● THE WAY YOU DO THE THINGS YOU DO

By Robinson and Rogers

You got a smile so bright  
You could have been a candle  
I'm holdin' you so tight  
You know you could have been a handle  
The way you swept me off my feet  
You know you could have been a broom  
The way you smell so sweet  
You know you could have been some perfume  
Well you could have been anything that you wanted to  
And I can tell the way you do the things you do.  
As pretty as you are  
You know you could have been a flower  
If good looks couse a minute  
You know you could have been an hour  
The way you stole my heart  
You know you could have been a cool crook  
And baby you're so smart  
You know you could have been a school book  
Well you could have been anything that you wanted to  
And I can tell the way you do the things you do.

You made my life so rich  
You could have been some money  
And baby you're so sweet  
You know you could have been some honey  
Well you could have been anything that you wanted to  
And I can tell the way you do the things you do.

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## ● SUSPICION

By Doc Pomus and Mort Shuman

Ev'rytime you kiss me  
I'm still not certain that you love me  
Ev'rytime you hold me  
I'm still not certain that you care  
Though you keep on saying  
You really, really, really love me  
Do you speak the same words to someone else  
When I'm not there?  
Suspicion torments my heart  
Suspicion keeps us apart  
Suspicion why torture me.

Ev'rytime you call me and tell me  
We should meet tomorrow  
I can't help but think that you're meeting someone else tonight  
Why should our romance just a keep on causing me such sorrow?  
Why am I so doubtful whenever you are out of sight?  
Suspicion torments my heart  
Suspicion keeps us apart  
Suspicion why torture me.

Darling, if you love me,  
I beg you wait a little longer  
Wait until I drive all these foolish fears out of my mind  
How I hope and pray that our love will keep on growing stronger  
Maybe I'm suspicious 'cause true love is so hard to find.  
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## ● WE LOVE YOU BEATLES

By Strouse and Adams

We love you Beatles  
Oh yes we do  
We love you Beatles  
And we'll be true  
When you're not near us we're blue  
Oh Beatles we love you  
Yeah, yeah, yeah, yeah.  
We love you Ringo  
Oh yes we do  
No matter where you go  
We'll follow you  
When you're not near us we're blue  
Oh Ringo we love you.  
We love you John  
Oh yes we do  
We love the things you say so wacky, too  
When you're not near us we're blue  
Oh John we love you.  
We love you Beatles  
Oh yes we do  
We don't love anyone as much as you  
Your singing makes us say to you  
Oh Beatles we love you,  
Yeah, yeah, yeah, yeah.  
We love you Paul  
Oh yes we do  
We love the way you smile  
And send us too  
When you're not near us we're blue  
Oh Paul we love you.  
We love you George  
Oh yes we do  
You're always in our hearts  
And we bless you  
When you're not near us we're blue  
Oh George we love you.  
We love you Beatles oh yes we do  
We love you Beatles and we'll be true  
When you're not near us we're blue  
Oh Beatles we love you  
Yeah, yeah, yeah, yeah.  
Based on the musical composition "We Love You Conrad". From the Broadway production "Bye Bye Birdie". Copyright 1960 by Lee Adams & Charles Strouse. All rights controlled by Edwin H. Morris & Co., Inc. Used by permission.

## ● HELLO DOLLY

By Jerry Herman

I went away from the lights of  
Fourteenth Street  
And into my personal haze  
But now that I'm back in the lights  
of Fourteenth Street  
Tomorrow will be brighter than the  
good old days.

Hello, Dolly, well, Hello, Dolly  
It's so nice to have you back where you belong  
You're looking swell, Dolly  
We can tell, Dolly  
You're still glowin', you're still crowin', you're still goin' strong  
We feel the room swayin', for the band's playin'  
One of your old fav'rite songs from 'way back when  
So take her wrap, fellas  
Find her an empty lap, fellas  
Dolly 'll never go away again.

Hello, Dolly, well, Hello, Dolly  
you belong  
It's so nice to have you back where you're looking swell, Dolly  
We can tell, Dolly  
You're still glowin', you're still crowin', you're still goin' strong  
We feel the room swayin', for the band's playin'  
One of your old fav'rites songs from 'way back when  
So golly gee, fellas  
Find her a vacant knee, fellas  
Dolly 'll never go away,  
Dolly 'll never go away again.  
From the Broadway Musical "Hello, Dolly!"  
© Copyright 1963 by Jerry Herman. All rights controlled by Edwin H. Morris & Company, Inc. Used by permission.

## ● NEW GIRL IN SCHOOL

By Brian Wilson, Roger Christian, Jan Berry and Bob Norman

I got it bad for the new girl in school  
The guys are flippin' but I'm playin' it cool  
Ev'rybody's passin' notes in class  
They really dig her now she's such a gas  
Ooh, ooh, ooh, ooh, ooh, ooh  
Do ron da ton da, do ron da ron da  
Do ron da ron da, do ron da ton ooh  
I, I got it bad for the girl in school.  
Ooh, the chicks are jealous of the new girl in school  
They put her down and they treat her so cruel  
But the guys are goin' out of their minds  
But she's the finest girl you'll ever find  
Ooh, ooh, ooh, ooh, ooh, ooh  
Do ron da ton da, do ron da rn da  
Do ron da ton, don ron da ron, ooh  
I got it bad for the new girl in school  
Ooh, poppa do ron ra ron da  
Do ron da ron da ooh.  
Ooh, it won't be long till we're havin' a ball  
We'll walk and talk and hold hands in the hall  
Never thought I'd make it through this year  
Sure was a drag till she transfer'd here  
Ooh, ooh, ooh, ooh, ooh, ooh  
Do ron da ton da, do ron da ron da  
Do ron da ron, da do ron da ron da, ooh  
I got it bad for the new girl in school  
Ooh, poppa do ron da ron da  
Do ron da ron da ooh, ooh, oh.  
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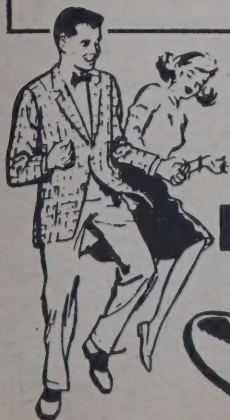
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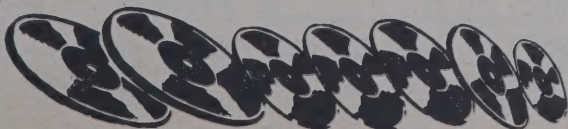
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| 4. If I Had A Hammer               | 24. Cupid                   | 44. Busted                          |
| 5. Denise                          | 25. Wild One                | 45. Hello Heartache, Goodbye Love   |
| 6. Wait Till My Bobby Gets Home    | 26. Puppy Love              | 46. Be My Baby                      |
| 7. Take These Chains From My Heart | 27. Mama                    | 47. Then He Kissed Me               |
| 8. Ain't That A Shame              | 28. O Dio Mio               | 48. A Walkin' Miracle               |
| 9. This Little Girl                | 29. I Love The Way You Love | 49. Volare                          |
| 10. Hot Pastrami                   | 30. Tall Oak Tree           | 50. All My Love                     |
| 11. Da Doo Ron Ron                 | 31. Easier Said Than Done   | 51. Dreamin'                        |
| 12. Killer Joe                     | 32. One Fine Day            | 52. Kiddio                          |
| 13. Zip-A-Dee Doo-Dah              | 33. So Much In Love         | 53. Ta Ta                           |
| 14. You Are My Sunshine            | 34. Memphis                 | 54. Yogi                            |
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| 19. Quarter To Three               | 39. Mr. Bass Man            | 59. Cradle Of Love                  |
| 20. Those Oldies But Goodies       | 40. Puff                    | 60. Let The Little Girl Dance       |



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## ● YOU'RE A WONDERFUL ONE

By Holland, Dozier and Holland

You are so wonderful

Being near you is all that I'm living for

You showed me more kindness in little ways

Than I've ever known in all my days

Tell me we'll stay together let me love you forever

You're a wonderful one, you're a wonderful one.

In you there's a rare quality

Your love baby means the world to me

For me you're always concerned

You ask nothing baby in return

You're really more than I deserve

From my heart I mean these words

You're a wonderful one, you're a wonderful one.

Sometimes I'm up oh sometimes I'm down

But your love is always around

Words of confidence you speak to me

Baby then you place a tender kiss on my cheek

It makes my burden a little bit lighter

It makes my life a little bit brighter

You're a wonderful one, you're a wonderful one.

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## ● THE MAN IN YOU

By Wm. Robinson

Now don't you know my daddy told me, told me right from the start about you

He says no matter how old a man is he's partly a boy in his heart

Yea and that's the truth

He says you'd be surprised at the things you'd do

That you're still trying to do oh but you will

But when it comes to the way you treat your woman

You can't let the boy overpower the man in you.

Oh let me tell you

Every man has to understand

That you could go out with the fellows and it's the boy in you that tells you stay late

Yeh late at night

But when you stop to think about it the man in you has gotta say wait

'Cause it isn't right

Oh you'd be surprised at the things that a man who loves a woman won't do

Oh but you will

When it comes to the way you treat your woman

You can't let the boy overpower the man in you.

Just one more thing now

All guys gotta realize

There are many women but it's the boy in you who looks their way and winks an eye

If you stop to think about it the man in you is gonna look away and pass them by

You'd be surprised at the girls who are gonna wink an eye at you too

If you stop to think about it the man in you is gonna look away and pass them by

You'd be surprised at the girls who are gonna wink an eye at you too

Oh but you will

But when it comes to the way you treat your woman

You can't let the boy overpower the man in you.

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## ● GLAD ALL OVER

(As recorded by The Dave Clark Five)

By Clark and Smith

You say that you love me, all of the time

You say that you need me, you'll always be mine

I'm feeling glad all over

Yes, I'm glad all over

Baby, I'm glad all over

So glad you're mine.

I'll make you happy, you'll never be blue

You'll have no sorrow, I'll always be true

I'm feeling glad all over

Yes, I'm glad all over

Baby, I'm glad all over

So glad you're mine.

Other girls may try to take me away, take me away

But you know it's by your side I will stay,

I will stay.

Our love will last now till the end of time

Because it's love now, it's only yours and mine

I'm feeling glad all over

Yes, I'm glad all over

Baby, I'm glad all over

So glad you're mine.

Other girls may try to take me away, take me away

But you know it's by your side I will stay,

I will stay.

Our love will last now till the end of time

Because it's love now, it's only yours and mine

I'm feeling glad all over

Yes, I'm glad all over

Baby, I'm glad all over

So glad you're mine.

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## ● BITS AND PIECES

(As recorded by The Dave Clark Five)

By Clark and Smith

I'm in pieces, bits and pieces

Since you left me and you said goodbye

I'm in pieces, bits and pieces

All I do is sit and cry

I'm in pieces, bits and pieces

You went away, and left me misery

I'm in pieces, bits and pieces

That's the way it'll always be.

I'm in pieces, bits and pieces

You said you'd love me and you'd

always be mine

I'm in pieces, bits and pieces

We'd be together 'til the end of time

I'm in pieces, bits and pieces

Now you say it was just a game

I'm in pieces, bits and pieces

But all you're doing is leaving me

pain.

I'm going back, I'm going to stay

Oh yeah, can't you just be true

Only just a few days ago

You said you loved me, never make be blue.

I'm in pieces, bits and pieces

Now you've gone and I'm all alone

I'm in pieces, bits and pieces

You're still up there on your throne

I'm in pieces, bits and pieces

Nothing could ever go right

I'm in pieces, bits and pieces

Night is day and day is night.

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# DAVE CLARK FIVE VS. THE BEATLES

**THIS WINTER IN ENGLAND:** As thousands of grateful Londoners cheered, those hair-hooded fiends of the North, The Beatles, were smote by a brave, handsome, in-tune London lad named Dave Clark, his Five and a de-Beatling hit song, "Glad All Over." Only trouble is the Queen Mother happens to like The Beatles.

**THIS SPRING IN AMERICA:** With teen-agers still gathering their wits after The Beatle onslaught and with the next wave of foreign invaders already climbing up our hit parade charts, the question in the minds of all music-loving young Americans is — will history repeat itself? Will Dave Clark be the boy to beat The Beatles?

**HIT PARADER,** still daffy over our adopted Beatles, yet willing to let non-Beatle groups snuggle into our affections as well, takes a look at what is shaping up to be the hottest controversy since Ben Casey challenged Dr. Kildare for supremacy of the TV airwaves.



## WILL DAVE CLARK BE THE BOY TO BEAT THE BEATLES?



You'd have thought D-Day had come again the way London newspapers were carrying on. Banner headlines in the London News, Mail and Mirror screamed out the news that The Dave Clark Five and their hit recording of "Glad All Over" had at last toppled The Beatles from the number one spot on the English hit parade. Reason for the rejoicing was that Dave Clark, the lad who had banished those hairy monsters from the North, was a hometown boy. The ovation awarded him was the latest chapter in a zany saga known throughout the English-speaking world as Beatlemania.

Actually, Londoners had nothing against The Beatles. In fact, they loved them. They still do. But they get tired of hearing month after month that the only exciting pop music comes from Liverpool. For eight weeks prior to January 8th — the day The Beatles were dumped to second spot on the charts by the DC5 — the "Mersey sound" had dominated the British music industry. Before "I Want To Hold Your Hand", The Beatles were up with "She Loves You". All told, they and other Liverpool groups had held tight rein on the hit parade for nearly ten months. It was enough to drive a Londoner mad. Further agitation came from frequent reminders that the Liverpool sound was an aspect of a "power revolution" going on in England, whereby the liberal, progressive provinces of the North (Liverpool) are rebelling against the straight-laced, conservatism of the South (London). Londoners suspected this was true, but they didn't like to hear it repeated quite so often. Nor did adult Londoners like to hear that The Beatles and the "Liverpool sound" constitute a revolt by young people against their elders.



*Sullivan smiled when The Beatles upped his ratings*



*As usual, "Bouncy Beatle" McCartney leads the clowning.*





*The co-operative Englishmen posed for over an hour for eager photographers prior to the CBS-TV show.*



*McCartney during another interview.*



*Camera rehearsals preceded telecast.*

Thus, while the typical Londoner would rather have cut off his right arm than step on a Beatle, he was nevertheless overjoyed when Dave Clark and his "Tottenham sound" dethroned The Beatles and their "Liverpool sound". (This term is sometimes interchanged with "Mersey sound", the Mersey being a river that flows past Liverpool. More often, however, the term is "the Liverpool sound with the Mersey beat".

A year ago, when British Beatlemania was first beginning, Dave Clark and his four musical sidekicks were holding down full-time, non-musical jobs in their native Tottenham, a section of London. Clark, leader and drummer of the group, did odd jobs during the day, including work as a film extra, (His last role was in "The Victors".) guitarist, Len Davidson, worked as a clerk. The group's saxophone player, Denny Payton, was an electrical engineer. Or-

ganist-piano player, Mike Smith, was a debt collector, and Rick Huxley, bass guitarist, designed abstract lighting fixtures.

Although they performed together three nights a week in a local ballroom, they had no intentions of becoming professional. Clark had formed the group for the sole purpose of raising money so his youth club football team could travel to Holland for a match against a young Dutch team. As the group had no contract with anyone, they were legally considered amateurs.

Meanwhile, musical rumbling came loudly from the North of England. Word crept into the big London dailies of a wild-haired quartet of rock 'n' rollers from Liverpool who caused youths to riot in the streets. As Beatlemania marched on London, delighted journalists gave The Beatles an all-out Royal welcome (their volume of press



## ● CAN'T BUY ME LOVE

(As recorded by The Beatles)

By John Lennon and Paul McCartney

Can't buy me love, love  
Can't buy me love  
I'll buy you a diamond ring my friend  
If it makes you feel alright  
I'll get you anything my friend  
If it makes you feel alright  
For I don't care too much for money  
For money can't buy me love.

I'll give you all I've got to give  
If you say you love me too  
I may not have a lot to give  
But what I've got I'll give to you  
For I don't care too much for money  
For money can't buy me love.

Say you don't need no diamond ring  
And I'll be satisfied  
Tell me that you want those kind of  
things that money just can't buy  
For I don't care too much for money  
For money can't buy me love  
Can't buy me love  
Everybody tells me so.  
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## ● ROLL OVER BEETHOVEN

(As recorded by The Beatles)

By Chuck Berry

Well I'm a-write a little letter,  
Gonna mail it to my local-d.j.  
Yes it's a jumpin' little record,  
I want my jockey to play.  
Roll over Beethoven,  
I gotta hear it again today.

You know my temp'rature rises,  
And the juke box blowin' a fuse,  
My heart beatin' rhythm,  
And my soul keeps singin' the blues.  
Roll over Beethoven,  
And tell Tchaikovsky the news.

I got the rockin' pneumonia,  
I need a shot of rhythm and blues,  
I caught the rollin' arthritis,  
Sittin' down at a rhythm review.  
Roll over Beethoven,  
They're rockin' in two by two,

Well if you feel you like it,  
Go get your lover,  
Then reel and rock it,  
Roll it over,  
Then move on up just a trifle further.  
Then reel and rock with one another,  
Roll over Beethoven,  
Dig these rhythm and blues.  
Well early in the mornin',  
And I'm givin' you my warnin',  
Don't you step on my blue suede shoes.  
Hey diddle diddle,

I'm a playin' my fiddle,  
Ain't got nothin' to lose.  
Roll over Beethoven,  
And tell Tchaikovsky the news.  
You know she wiggle like a worm,  
Dance like a spinnin' top,  
She got a crazy partner,  
You oughta see him reel and rock.  
'Long as she's got a dime,  
The music won't ever stop.

Roll over Beethoven,  
Roll over Beethoven,  
Roll over Beethoven,  
Roll over Beethoven,  
Roll over Beethoven,  
Dig these rhythm and blues.  
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## ● THANK YOU GIRL

(As recorded by The Beatles)

By McCartney and Lennon

Ah-oo, ah-oo  
You've been good to me  
You made me glad when I was blue  
And eternally I'll always be in love  
with you  
And all I gotta do is  
Thank you girl (thank you girl).  
Thank you girl for loving me the  
way that you do, way that you do  
That's the kind of love that's too good  
to be true  
And all I gotta do is  
Thank you girl (thank you girl).  
Ah-oo  
You've been good to me  
You made me glad when I was blue  
And eternally I'll always be in love  
with you

And all I gotta do is  
Thank you girl.  
Ah-oo, ah-oo, ah-oo, ah-oo, ah-oo  
I could tell the world a thing or two  
about our love  
I know little girl only a fool would  
doubt our love

And all I gotta do is  
Thank you girl.  
You've been good to me  
You made me glad when I was blue  
And eternally I'll always be in love  
with you

And all I gotta do is  
Thank you girl.  
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## ● SHE LOVES YOU

(As recorded by The Beatles)

By John Lennon and Paul McCartney

She loves you, yeh, yeh, yeh  
She loves you, yeh, yeh, yeh  
She loves you, yeh, yeh, yeh.

You think you've lost your love  
Well I saw her yes-ter-day-yi-yay  
It's you she's thinking of  
And she told me what to sa-yi-yay  
She says she loves you  
And you know that can't be bad  
Yes, she loves you  
And you know you should be glad.

She said you hurt her so  
She almost lost her mind  
And now she says she knows  
You're not the hurting kind  
She says she loves you  
And you know that can't be bad  
Yes, she loves you  
And you know you should be glad  
She loves you, yeh, yeh, yeh  
She loves you, yeh, yeh, yeh  
And with a love like that you know  
you should be glad.

You know it's up to you  
I think it's only fair  
And pride can hurt you too

Apologize to her  
Because she loves you  
And you know that can't be bad  
Yes, she loves you  
And you know you should be glad  
She loves you, yeh, yeh, yeh  
She loves you, yeh, yeh, yeh  
And with a love like that you know  
you should be glad.

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## ● TWIST AND SHOUT

(As recorded by The Beatles)

By Bert Russell and Phil Medley

Shake it up baby  
Twist and shout  
Come on baby, work it on out  
Work it on out honey  
Well you look so good  
You got me going like I knew you  
would

Well shake it up baby  
Twist and shout  
Come-a come-a come-a baby  
Work it on out  
Work it on out  
Well listen little girl  
Now you twist so fine  
Twist a little closer  
Show me that you're mine  
Shake it up baby  
Twist and shout  
Come-a come-a come-a baby  
Work it on out  
Work it on out  
Well darling what you do to me  
Well I'm all shook up like a monkey  
in a tree

Well shake it up baby  
Twist and shout  
Come-a come-a come-a baby  
Work it on out.

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## ● I WANT TO HOLD YOUR HAND

(As recorded by The Beatles)

By John Lennon and Paul McCartney

Oh yeh, I'll tell you something  
I think you'll understand  
Then I'll say that something  
I want to hold your hand  
I want to hold your hand  
I want to hold your hand.

Oh please say to me  
And let me be your man  
And please say to me  
You'll let me hold your hand  
Now, let me hold your hand  
I want to hold your hand.

And when I touch you  
I feel happy inside  
It's such a feeling that my love I  
can't hide  
I can't hide  
I can't hide.

Yeh, you got that something  
I think you'll understand

When I say that something  
I want to hold your hand  
I want to hold your hand  
I want to hold your hand.

And when I touch you  
I feel happy inside  
It's such a feeling that my love I  
can't hide  
I can't hide  
I can't hide.

Yeh, you got that something  
I think you'll understand  
When I feel that something  
I want to hold your hand  
I want to hold your hand  
Oh yeh, I want to hold your hand  
I want to hold your hand.

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## ● MY BONNIE

(As recorded by The Beatles)

My Bonnie lies over the ocean  
My Bonnie lies over the sea  
My Bonnie lies over the ocean  
Oh bring back my Bonnie to me.  
Bring back, bring back,  
Bring back my Bonnie to me, to me,  
Bring back, bring back,  
Oh bring back my Bonnie to me.  
Last night as I lay on my pillow,  
Last night as I lay on my bed  
Last night as I lay on my pillow,  
I dreamt that my Bonnie was dead.  
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## ● ALL MY LOVING

(As recorded by The Beatles)

By John Lennon and Paul McCartney  
Close your eyes and I'll kiss you  
Tomorrow I'll miss you  
Remember I'll always be true  
And then while I'm away  
I'll write home everyday  
And I'll send all my loving to you.  
I'll pretend that I'm kissing  
The lips that I'm missing  
And hope that my dreams will come true  
And while I'm away  
I'll write home everyday  
And I'll send all my loving to you,  
All my loving I'll send to you  
All my loving darling I'll be true.  
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## ● FROM ME TO YOU

(As recorded by The Beatles)

By John Lennon and Paul McCartney  
If there's anything that you want  
If there's anything I can do  
Just call on me and I'll send it along  
with love from me to you.  
I've got everything that you want  
Like a heart that's oh so true  
Just call on me and I'll send it along  
with love from me to you  
I got arms that long to hold you and  
keep you by my side  
I got lips that long to kiss you and  
keep you satisfied  
If there's anything that you want  
If there's anything I can do  
Just call me and I'll send it along  
with love from me to you.  
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## ● DO YOU WANT TO KNOW A SECRET

(As recorded by The Beatles)

By Paul McCartney and John Lennon  
You'll never know how much I really love you  
You'll never know how much I really care  
Listen, do you want to know a secret  
Do you promise not to tell  
Oh oh, closer, let me whisper in your ear  
Say the words you long to hear  
I'm in love with you.  
I've known a secret for a week or two  
Nobody knows just we two  
Listen, do you want to know a secret  
Do you promise not to tell  
Oh oh, closer, let me whisper in your ear  
Say the words you long to hear  
I'm in love with you.  
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## ● WHY

(As recorded by The Beatles)

By Bill Crompton and Tony Sheridan  
Why, why can't you love me again  
Why, why are you shy for love  
If you only knew how much I love you  
Why can't you love me again.  
I just want your loving arms about me  
Baby, I have got to find a way  
To make you take me back  
Baby, won't you tell me again  
Why, why don't you open your heart  
Why, why are we so far apart  
Why, why should I fly away  
So far apart  
Why, why don't you open your heart.  
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## ● ASK ME WHY

(As recorded by The Beatles)

By Paul McCartney and John Lennon  
I love you  
Can't you tell me things I want to know?  
And it's true, that it really only goes to show  
That I know that I, I, I, should never, never, never be blue.  
Now you're mine  
My happiness still makes me cry  
And in time you'll understand the reason why  
If I cry, it's not because I'm sad  
But you're the only love that I've ever had.

I can't believe it happened to me  
I can't conceive of any more misery  
Ask me why, I'll say I love you  
And I'm always thinking of you.  
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## ● YOU CAN'T DO THAT

(As recorded by The Beatles)

By John Lennon and Paul McCartney  
I got something to say that might cause you pain  
If I catch you talking to that boy again  
I'm gonna let you down and leave you flat  
Because I told you before  
Oh, you can't do that.

Well it's the second time I've caught you talking to him  
Do I have to tell you one more time  
I think it's a sin  
I think I'll let you down, let you down  
And leave you flat gonna let you down and leave you flat  
Because I've told you before  
Oh, you can't do that.

Ev'rybody's green 'cause I'm the one who won your love  
But if it's seen you're talking that way

They'd laugh in my face  
So please listen to me if you wanna stay mine  
I can't help my feelings I'll go out of my mind  
I know I'll let you down, let you down  
And leave you flat gonna let you down and leave you flat  
Because I've told you before  
Oh, you can't do that.

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## ● PLEASE PLEASE ME

(As recorded by The Beatles)

By John Lennon and Paul McCartney  
Last night I said these words to my girl  
I know you never even try girl  
Come on, come on, come on, come on.  
please, please me  
Oh yeh like I please you.

I don't want to sound complaining  
But you know there's always rain in my heart  
I do all the pleasing with you  
It's so hard to reason with you  
Oh yeh why do you make me blue.

You don't need me to show the way  
Why do I always have to say love  
Come on, come on, come on, come on.  
please, please me  
Oh yeh like I please you.

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## ● MISERY

(As recorded by The Beatles)

By Paul McCartney and John Lennon  
The world is treating me bad, misery  
I'm the kind of guy  
Who never seems to cry  
The world is treating me bad, misery.  
I've lost her now for sure,  
I won't see her no more  
It's gonna be a drag, misery  
I'll remember all the little things we've done  
Can't she see she'll always be the only one, only one.

Please send her back to me  
'Cause everyone can see  
Without her I will be in misery.

I'll remember all the little things we've done  
She'll remember and she'll miss her only one, lonely one  
Please send her back to me  
'Cause everyone can see  
Without her I will be in misery.  
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## ● ALL I'VE GOT TO DO

(As recorded by The Beatles)

By John Lennon and Paul McCartney  
Whenever I want you around, yeah  
All I've got to do is call you on the phone  
And you'll come runnin' home  
Yeah, that's all I got to do.

And when I want to kiss you, yeah  
All I've got to do is whisper in your ear the words you long to hear  
And I'll be kissing you.  
And the same goes for me  
Whenever you want me at all  
I'll be here, yes I will, whenever you call

You just got to call on me  
You just got to call on me.

And when I want to kiss you, yeah  
All I got to do is call you on the phone  
And you'll come runnin' home  
Yeah, that's all I got to do.

And the same goes for me  
Whenever you want me at all  
I'll be here, yes I will, whenever you call

You just got to call on me  
You just got to call on me.

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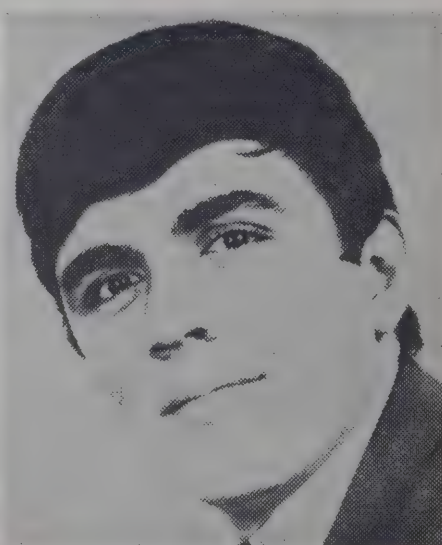




*The Dave Clark 5 — Rick Huxley, Denny Payton, Dave Clark, Mike Smith and Lenny Davidson — oppose The Beatles with their "Tottenham Sound."*



*The DC5 leader, Dave Clark was nowhere till release of "Glad All Over."*



*Now he has thousands of fans and a contract guaranteeing him \$150,000.*

clippings this past year has actually exceeded that of the Royal family). England, which sometimes too-faithfully lives up to its reputation of being stodgy, was suddenly rocking and rolling — or at least trying. Oldsters looked on approvingly as their youngsters bowed down before icons of Paul McCartney, George Harrison, John Lennon and Ringo Starr. The music halls of England became sacred temples where the slim Beatles were adored. Greatest temple of them all was the Palladium in London, where the four-some headlined this past year's Royal Command Performance. The Queen Mother was there, as was Princess Margaret. Both loved The Beatles.

By November, 1963, sales of Beatles records had exceeded 3,000,000, and their single of "I Want To Hold Your Hand" had done the incredible: it had sold, via advance orders, 1,000,000 copies *before* its release.

Other Liverpool groups moved into the English national spotlight. Oddly-named combos like Jerry and The Pacemakers, Brian Poole and The Tremeloes, The Searchers and The Blue Jeans helped satisfy Britain's almost-insatiable hunger for "the Liverpool sound with the Mersey beat." These colorful groups, all possessing the virile, uninhibited rock 'n' roll sound of Liverpool, pushed such perennial toppers as Cliff Richard, Acker Bilk, The Shadows, The Tornados and U.S. stars right off the charts.

The Dave Clark Five was one of the few non-Liverpool groups to attract attention. Just as The Beatles had drawn immense crowds to The Cavern in Liverpool. The Dave Clark Five began packing the Tottenham Ballroom in London. So responsive were the young London audiences to Clark's hard-driving brand of rock 'n' roll that he decided to have cards printed offering the services of the DC5 for dances and various social functions.

Somehow, a Dave Clark business card found its way into Buckingham Palace, and Dave received an invitation to play at the annual Buckingham Palace Staff Ball. That was the beginning of a popularity that gradually increased until mobs of howling girls made police protection a necessary accompaniment to any Dave Clark Five personal appearance. Clark and his group then popularized England's most curious dance, "The Philip Blues" (known in Canada as "The Prince Philip Walk"), wherein dancers do a face-to-face shuffle with their hands held behind their backs, in a take-off on the way Prince Philip walks at official functions.

The Beatles' hit, "I Want To Hold Your Hand," was at the top of the English charts when The Dave Clark



Five finally took their instruments to a recording studio to record "Glad All Over." Within one week of its release in December, 1963, it was on the way up. On December 15, the day Dave Clark celebrated his twenty-first birthday, he signed his group to a contract with manager Harold Davison. That agreement gave Dave Clark professional status and a guarantee that his group will make no less than \$150,000 during the next twelve months.

When The Dave Clark Five toppled The Beatles in January, the South of England rejoiced. They were proud that Dave Clark, whose sound they preferred to The Beatles', had done the toppling. When a U.S. newspaperman incorrectly labeled them a "Mersey" group, one London paper retorted: "Let's be fair. The sound of Dave Clark is different! His musical backing is bigger than that provided by the groups in Liverpool. After all, Clark features saxophone and organ."

Another irate columnist stated flatly: "The irritating ones are the people who say they can't tell the difference between The Dave Clark Five and The Beatles. The difference is plain. The new Hit Parade leaders (The Dave Clark Five) are The Beatles *scored* for orchestra. They are The Beatles *set* to music."

What the journalist was suggesting, of course, was that in his opinion The Beatles can't begin to compare with The Dave Clark Five.

While The Beatle-DC5 controversy raged in England, The Beatles were already in flight to America for new successes. Their fifteen historic days spent in this country (Feb. 7-21) were reported minute-by-minute by newspapers, magazines and radio-TV stations. At least one national magazine, *Newsweek*, devoted its cover to them, and their appearance on The Ed Sullivan Show drew the largest audience in the history of U.S. television. Like their English cousins, American teen-agers went Beatle-buggy. Sales of Beatle records in America have now exceeded those in England.

Dozens of writers have attempted to explain the Beatle phenomenon in this country. There seems to be no single reason for it. In fact, at least six principle factors contributed to the spread of Beatlemania: the group's wild hair, their unusual but highly-appealing appearances, the large amount of publicity showered on them, mass disc jockey acceptance of their records, the lack of any current teen idols to compete with them, and their great swinging rock 'n' roll music.

The last is the most important factor, of course, but the crucial role played



*They look grim here, but when they smile, fans fall to "Bits and Pieces."*

by disc jockeys can't be overlooked. These gentlemen with the all-night voices have literally worn the grooves off Beatle recordings these past few months.

Ironically, that's why The Beatles have slipped so quickly to lower rungs on the U.S. Hit Parade charts; their outstanding success has sown the seeds of their destruction. The process goes like this:

U.S. disc jockeys in most major cities have played a Beatle record on the average of once every fifteen minutes. This has been going on for months. The question that follows is, How long can this go on? Just how many times are teen-agers willing or interested in hearing "I Want To Hold Your Hand," "She Loves You" or "Please, Please Me?" The answer is obvious — A lot, but not forever.

But another factor comes into the picture, and that is that disc jockeys, in playing Beatle records so frequently, have indoctrinated U.S. listeners to the new British sound. Americans have acquired a taste for it, and wish to hear more. So what happens? New English groups rush in to quickly fill the vacuum left by the retreating Beatles.

That's why a recent VARIETY headline predicted, — *Rocking Redcoats Are Coming.*

There are several groups that seem certain to make their presence felt in the States: Gerry and The Pacemakers, The Merseybeats, The Swinging Blue Jeans, The Searchers, The Fourmost and The Dave Clark Five. The last three, in fact, have already moved onto our charts.

The Fourmost are a Liverpool group whose hit English recording of "I'm In Love" is being released by Atlantic Records in America. Like other Liverpool groups, The Fourmost have a gimmick. Theirs is a bus which is used when touring. It's sort of a Hilton Hotel on wheels, equipped with beds, kitchen and wardrobe room.

The Searchers, whose Kapp single of "Needles and Pins" is a U.S. favorite, are a quartet from Liverpool with the same manager as The Beatles — Brian Epstein. He hopes to arrange a U.S. tour for them, after they've cleared away the many engagements already booked in Germany, Sweden, France, Israel and Australia.

In addition to the dozens of groups

*(Continued on Page 53)*



# THE BEACH BOYS

One hit after another seems to be the Beach Boys' unshaking objective, and they're having loads of "Fun, Fun, Fun" in the process. The Wilson Brothers, Dennis, Brian, Carl, Mike Love and David Marks, in their whimsical world of "Surfin'," have been mixing business with pleasure since "Surfin' Safari" in the fall of 1962.



## ● FUN, FUN, FUN

(As Recorded by The Beach Boys)

By Brian Wilson

Well she got her daddy's car  
And she cruises to the hamburger  
stand now  
Seems she forgot all about the library  
that she told her old man now  
And with her radio blasting goes  
cruising just as fast as she can  
now  
And she'll have fun, fun, fun  
Till her daddy takes the T-Bird away  
Fun, fun, fun till her daddy takes the  
T-Bird away.

Well the other Birds can't stand her  
'Cause she walks and drives like an ace  
now

She makes an 85 curve look like a  
Roman chariot race now

A lot of guys try to catch her but she  
leads them on a wild goose chase  
now

And she'll have fun, fun, fun  
Till her daddy takes the T-Bird away  
Fun, fun, fun till her daddy takes the  
T-Bird away.

Well we knew all along that your  
daddy's gettin' wise to you now  
And since he took her set of keys we've  
been thinkin' that your fun is all  
thru now

But you can come along with me 'cause  
we got a lotta things to do now  
And we'll have fun, fun, fun

Now that daddy took the T-Bird  
away

Fun, fun, fun now that daddy took the  
T-Bird away.

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ing Co.

# THE FOUR SEASONS



If the quartet from New Jersey has a rooting section, they're yelling just as loud as the Liverpool cheerleaders, for Frankie Valli, Bob Gaudio, Nick Massi and Tommy DeVito are currently flying in the Beatles' ointment. "Dawn" and "Stay" keep the wonder-wigs peering nervously over their shoulders in the dash for top ten.

## ● STAY

By M. Williams

Stay now, just a little bit longer  
Please, please, please, please,  
Please tell me you're going to  
Now your daddy don't mind,  
And your mommy don't mind  
If we have another dance, uh-huh yeah  
Just-a one more, one more time  
Oh, won't you stay,  
Just a little bit longer  
Please let me hear you say you will  
Say you will  
Won't you press your sweet lips to mine  
Won't you say you love me all the  
time

Stay, oh yes, just a little bit longer  
Please, please, please, please  
Please tell me you're going to  
Come on, come on, come on and stay  
Come on, come on, come on and stay.

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# BEAUTY ANN-MARGRET

# AND

# THE

# BEARD

# AL HIRT



**During seven short, hectic days in New York, Ann-Margret records a new L.P. with Al ("Java") Hirt.**

When a West Coast beauty like Ann-Margret comes to New York, a magazine editor gets busy. He can't let one like this get away. She's too precious. So, after settling matters like deadlines and budget, he assigns a photographer to "shoot" her. Hit Parader had a photographer follow Ann-Margret around for a full week, to snap her as she recorded a new album called "Beauty and the Beard" with trumpeter Al Hirt, and as she went sight-seeing in our town.

As the photo of Ann-Margret laughing with Al Hirt indicates, the recording sessions were a lot of fun. Al Hirt, sometimes described as "a trumpet sticking out of a beard," is a rotund man who tips the scales at 250 pounds. Ann-Margret, known as the greatest natural beauty to hit Hollywood since Ingrid Bergman, weighs in at 112. It was quite a sight, then, to see these two snuggle up close to sing songs like "My Baby Just Cares For Me," "Ma (He's Making Eyes At Me)" and "Mutual Admiration Society."

The record sessions were not only fun, they produced a sensational-sounding disc. Al and Ann-Margret could tell they had a winner as soon as the playback tapes were run off in the studio. With that assurance in mind, Ann-Margret set out on her own to have a fun-filled week in New York.

But before you readers get too involved with the captioned photos here, you should know the amazing success story of this talented actress-singer-dancer.

Ann-Margret Olson began singing and dancing in her native Sweden. Born in Stockholm, she moved when she was five with her family to Wilmette, Illinois, where she insisted on continuing her lessons, even though she could speak no English.

That eventually changed, however, and so did her physical appearance. She matured into one of those legendary Midwestern beauties who frequently become the "Sweet-heart of Sigma Chi."

But Ann-Margret's interests lay elsewhere than on the college campus. She finished high school and one year at Northwestern University, where she performed in college musicals, but then she headed West — to Hollywood.

It didn't take long for the spotlight to find her. She joined a small combo as soloist, and was a primary cause of their getting a big break. They were booked into the Dunes Hotel, a Las Vegas high spot.

Comedian George Burns happened to catch the show, and so impressed was the show biz veteran that he asked her to join his own Vegas act. The word was suddenly out . . . "Have you seen that Olson kid yet? Don't miss her!"

Bob Goldstein, Production Chief at 20th Century-Fox, was in the audience during Ann-Margret's engagement with George Burns. (She had already, on a whim, dropped her last name.) Within one week after seeing her, Goldstein had her before cameras for a Hollywood screen test. She



landed a film contract with 20th at a starting salary of \$500 a week, made her national TV debut on The Jack Benny Show, was profiled by Life Magazine, and was signed to an exclusive recording contract with RCA Victor Records. An incredible success story was beginning.

Her first picture was "Pocketful of Miracles" with Bette Davis and Glenn Ford. It was only a small part, but she got a chance to sing, and it led to her next assignment — co-star billing opposite Pat Boone in the re-make of Rogers and Hammerstein's classic "State Fair."

But the event that helped most to launch her to stardom was the nationally-televised Oscar presentations of 1962. She was selected to sing the Oscar-nominated title song of the MGM movie, "Bachelor in Paradise."

Ann-Margret stood in front of the TV cameras, and in full view of thirty-million viewers, S-O-L-D that sexy song like sexy songs and sexy Swedes were going out of style. The result was a stack of film, TV and nightclub offers that reached to the ceiling.

Next on her film agenda was movie "Bye Bye Birdie" with Bobby Rydell, Dick Van Dyke and Janet Leigh. That film left no doubt — she was a Star. Still unreleased is her most important film to date, "Viva Las Vegas," in which she co-stars with Elvis Presley. She has just signed a multiple picture deal with Metro which, with those already contracted with other studios, assures her nine future film roles. In the status-conscious atmosphere of Hollywood, there are now only a few young leading ladies — Sandra Dee, Carole Lynley, Connie Stevens and Natalie Wood — who can prance in the same circle as this sensational Swedish filly.

The pictures on these pages serve as a tribute to one of Hollywood's most dazzling new personalities, and provide a guide for those wishing to know what the "Bye Bye Birdie" girl has been doing with her time lately. Shot in New York by photographer Fred Russell, they are the best photos of Ann-Margret we've seen in a long time. ■

## M Monday



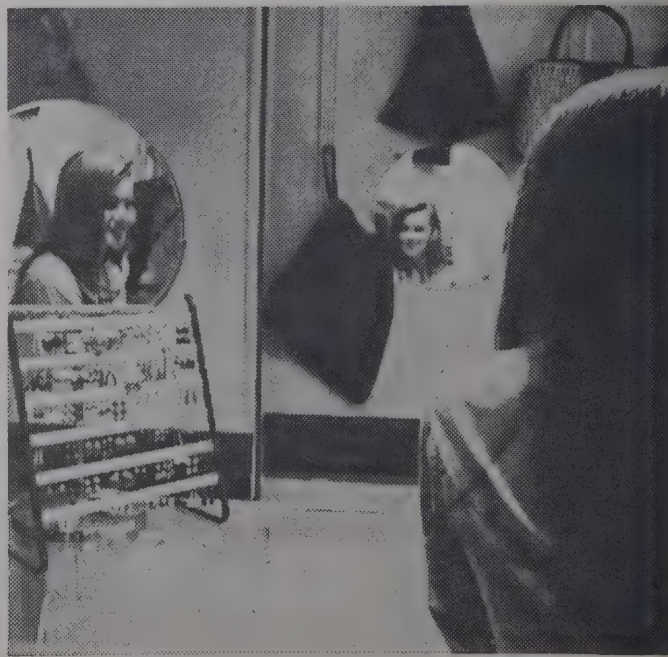
The playbacks sounded kinda sexy.

## T Tuesday



Work done, she does the tourist bit.

## W Wednesday



Like, when you've got it — spend it!



# **T**hursday



Back to the studio for some re-takes.

# **F**riday



Haloed by a Central Park tunnel.

# **S**aturday



Date night on famous Times Square.

# **S**unday



Sunday breakfast in bed for a beauty.





Surrounded by protecting guards, Troy charges from his bus into the midst of a waiting audience of screaming fans.

Some movie stars think personal appearance tours are a bother, but Troy Donahue thinks they're great. He makes a p.a. tour at least once a year, to meet his fans and publicize whatever motion picture he's currently starring in.

"How else can I keep in touch with my fans," Troy said, pointing through the bus window at a banner-waving crowd of excited teenagers. "They're the ones who buy tickets to Troy Donahue movies. Without them I'd be Merle Johnson, Jr. again, working in an insurance office or maybe as a disc jockey somewhere."

Troy's comments were made outside a New York movie theatre, during a personal appearance for "Palm Springs Week End" — a film you've already seen (or already missed seeing). Although this movie has already played movie houses throughout the country — and in that sense is "old news" — Troy's efforts on behalf of that movie will clearly show HP readers just what happens during an often discussed, but little understood, event — the personal appearance tour.

A tour serves several purposes: it helps a star maintain rapport with his fans, it publicizes his movie and it gives his film studio an idea of how popular he is with fans across the country. If a star on a p.a. tour can't draw enough fans to fill a phone booth, something is obviously wrong. Most likely, he's in trouble!

Fortunately, that wasn't the case with Troy Donahue. He appeared in a number of cities throughout the Midwest, South and East, and drew big crowds everywhere. Three of his fourteen days on tour were spent in New York, where he visited eighteen movie houses around the city. As elsewhere New York teen-agers responded to ads in newspapers announcing his appearances by descending in hordes upon

movie houses with "I Love Troy" signs, autograph books and box cameras.

The appearances were scheduled so that the companion feature playing with "Palm Springs Week End" was just ending when the special bus carrying Troy pulled up in front of the theatre. Special policemen alighted first, and after Warner Brothers representatives and invited newsmen were off the bus, Troy emerged to meet the screams and cheers of his fans. He was hurried inside the movie house where he and local disc jockey, Fred Robbins, talked to the excited audience from the stage, and answered their questions.

The most often repeated questions had to do with Suzanne Pleshette and with Troy's next film.

"Well," he said to the audience. "I can definitely tell you my next picture is "A Distant Trumpet," in which I co-star with Suzanne. As for as my marital plans, I'll give you a little clue and tell you to watch the papers very carefully the next few days." (Two days later, newspapers carried the news that Troy and Suzanne were engaged.)

Final event of the half-hour appearances came when Troy sang a song from "Palm Springs Week End" (he's on Warner Bros. Records), and highlighted his visit by asking a girl from the audience to come on-stage. Her reward was a kiss. (A girl in a Brooklyn theatre fainted from this, another in the Bronx started crying.) Hundreds of other girls went home sorry they hadn't been that lucky, but happy they'd seen in person one of their movieland favorites. Troy, meanwhile, finished out fourteen days of exhausting personal appearances, then headed back to Hollywood. He hadn't been paid for his hard work, but he hoped he'd done a good job that would be repaid by his ticket-buying fans at a later time.





A personal appearance tour involving a star of Troy Donahue's magnitude is bound to create both excitement and problems. To insure that Troy's round of theatre engagements was successful and safe, police escorts accompanied him wherever he went. Above, the handsome actor talks with a magazine writer on the special tour bus, eludes an excited fan and delivers an on-stage kiss to a nearly-faint follower.

# ON TOUR WITH TROY DONAHUE



# LESLEY GORE

She's got lots of money, sure. But that's not all she's got. She's got something even better, something that money can't buy. It's called Class.

Lesley Gore is a stylish little teen-ager who sings songs of love and heartache. She sings them so well, in fact, that in one year's time she has climbed into the charmed circle of top female vocalists. That achievement was noted recently by Cash Box, the music industry's official score card, when it proclaimed her tops in its "Best Newcomer-Female Vocalist" category. Little Peggy March and Barbara Lewis were a close second and third, but Lesley was number one.

Lesley's choice of song material is perhaps the single most significant factor in her success story. Her manner of song delivery has, of course, had a lot to do with her smashing arrival on the pop music scene, but the songs she sings are nevertheless the essential key to understanding her phenomenal rise to fame.

Lesley has had three consecutive hits since her first million-selling disc, "It's My Party." All these tunes, including "It's Judy's Turn to Cry," "She's a Fool" and "You Don't Own Me," are, in a sense, "message" songs with lyrics that deal directly with the heart felt problems of teen-agers.

In "It's My Party," for instance, Lesley sings about a girl who has a house party, during which one of her guests steals her boyfriend. Obviously, this is a tale teen-agers can clearly understand.

Retribution comes to Judy the boy-stealer in Lesley's follow-up hit, "It's Judy's Turn to Cry," wherein Lesley sings of her revenge: Judy couldn't hold on to the boyfriend once she'd stolen him.

A further episode in Lesley's romantic adventures comes in "She's a Fool," in which she expresses her chagrin over a girl friend's shabby treatment of a highly-desirable boy. "She has his love but treats him cruel," sings Lesley. "I

would never make him (so) blue. May be someday he'll turn to me."

Finally, in Lesley's most recent hit, "You Don't Own Me," she warns her boyfriend of things teen girls are forever having to warn their boyfriends about (and visa versa): don't be possessive, don't display me like I'm a toy, don't think I can't go out with others, don't try to own me.

The messages in Lesley's songs are clear; teen-agers respond to these messages by buying millions of Lesley Gore recordings. She knows this well, and has enthusiastically approved the "message" lyrics submitted by songwriters to her record company. As she explained recently: "Frankly, I don't intend to always sing rock 'n' roll songs. Someday I'd like to shift over into the area of jazz singing, in order to do songs like 'Lush Life,' 'When Sunny Gets Blue' and 'Moonlight in Vermont.' But for now, I enjoy doing what is most appropriate for a singer my age — rock 'n' roll singing."

Lesley has been singing since she was four years old. She's a self-taught singer who defends passionately the type of music she now prefers to perform. "I think there's a legitimate place for rock 'n' roll in popular music today," she says. "It serves an important function. It provides teens with a way of experiencing musically their feelings, and it lets them dance out their tensions and anxieties. Also, it helps them meet other teen-agers. Teens are often very shy, you know; they have trouble communicating with one another. But dancing helps them get over that. You get a boy and girl together—who might otherwise be terribly shy — and as soon as they start dancing to something jumpy like "Judy's Turn to Cry," they forget their shyness. I know plenty of steadies who first met at school dances.

Lesley is herself a teen-ager who likes to date, dance and go to parties. She ad-

mits, however, that since her string of disc hits, boys have become shy with her. "This bothers me a lot," she says. "I discovered to my dismay that some of the fellows I used to date are now afraid of me. To see the look in their eyes, you'd think I was some untouchable movie goddess. Which is ridiculous, because I'm the same girl I was before "It's My Party" came out — just a year-and-a-half older. I find now that I have to date older guys, in their mid-twenties, because the younger ones just clam up when they get near me."

The reason seventeen-year-old Lesley





has never fallen victim of a "big head" complex about herself is her secure family background. Born on May 2, 1946, she grew up in a close-knit family in Tenafly, New Jersey. As most fans already know, her father is the manufacturer of a well-known line of woman's swimsuits. With her parents and younger brother, Mike, she spent her early years enjoying all the advantages of security, both financial and emotional. To this day, Lesley's parents frequently accompany her on personal appearances in this country and abroad. Lesley, now a student in high school, has carefully limit-

ed the frequency of her appearances. She follows her convictions that higher education is not just important in today's complex world — it is essential.

"Which in a roundabout way gets us back to what I was saying about values of rock 'n' roll," she continues. "In addition to the social values of the music, there's also another value, and that is the kids' personal reactions to the rock 'n' roll singers. I'll explain that by telling you of a run-in I had with a reporter from the Saturday Evening Post a couple of months ago.

"I was in Chicago cutting some sing-

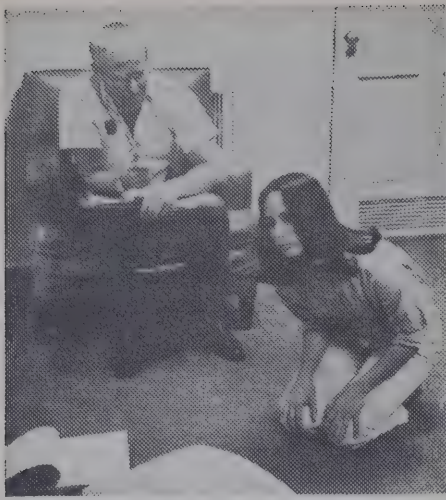
les for Mercury Records when this writer called long-distance from New York. He asked lots of questions, and I answered them as best I could. That was all there was to it.

"Until, that is, I read his article in the Post a few weeks later. He had taken everything I'd said, twisted it all out of shape, slammed me and all other rock 'n' roll singers, and called the music we sing the "Dumb Sound."

"Well, I was really burned up about that because it just wasn't fair. What that writer hadn't taken the trouble to

*(Continued on Page 52)*

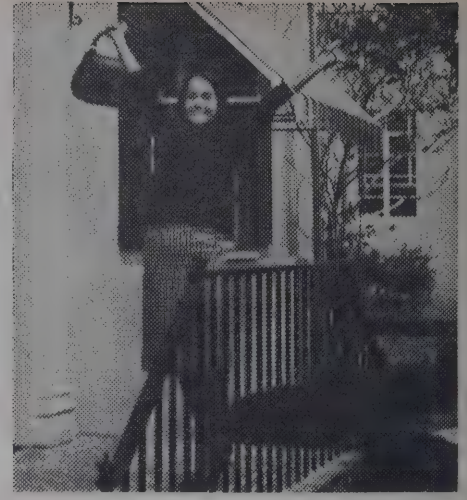




Celia Kaye reads a script scene.



The producer thinks she is great.



Thus, she earns a Hollywood test.

# SCREEN TEST

Ever wondered what happens during a Hollywood screen test? Or are you the kind who thinks he **knows** what happens? Well, you're probably wrong. If you're like most people, you imagine something like the following: the young starlet to be tested, dolled up to look like a junior Jayne Mansfield, stands nervously on the sidelines as technicians make final adjustments on the lighting. She climbs the immense staircase especially built for her test, turns, and awaits instructions from the director standing on the studio floor far below. She's sweltering from the intense heat of the hundreds of Klieg lights, and she's sure her fifteen pounds of makeup will start flowing any moment, but her main worry is getting down those seventy-five steps gracefully.

The director gives the signal, the "clap" boy snaps his board and shouts "Celia Kaye screen test. Take One," and she numbly walks down the stairs towards her leading man, who happens to be George Maharis. When she reaches him at the bottom of the stairs, he puts his arms around her, she begins to say her memorized dialogue, he kisses her, she smiles, the director shouts "CUT!" she is signed to a seven-

year contract at \$1,000 a week, and a star is born.

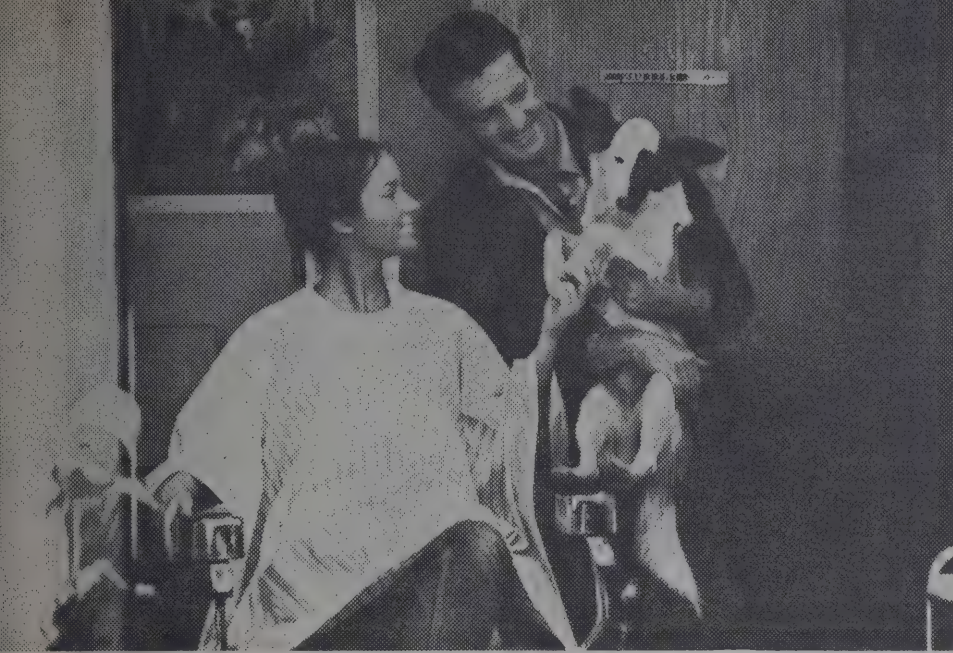
many film makers have discovered, the most beautiful girl in time, though, when it did.

During the spendthrift days of Hollywood, when studios like MGM had hundreds of world-famous stars under exclusive contract, the BIG screen test was in style. Special sets were constructed, and technical staffs large enough to make a full-length film were called in to handle all details. If a young leading lady looked promising, she got Robert Taylor or Van Johnson as her screen test co-star. For the men, it might have been Greer Garson, Jane Powell or Ann Sheridan. These stars were, after all, owned by MGM.

Television and bad management ended that great era in Hollywood, however, and one of the first luxuries to go was the expensive screen test. The essential aspects of the tests remained, but the frills were stripped away.

The purpose of a typical screen test is twofold: it tests both voice and physical appearance. The finished film and recorded soundtrack can tell whether a starlet has a voice, face and body that "comes across" on the silver screen. As film makers have discovered, the most beautiful girl in





In her make-up chair, Celia is visited by fellow performer, Hugh O'Brien.



She gets body paint from head to foot.

the world in the flesh can look like a bleached out mound of mashed potatoes on the screen. The same is true of male actors.

In the case of Celia Kaye's screen test, a soundtrack was not necessary. She is a twenty-one-year-old California actress who has been featured on several TV shows, including "Wells Fargo" and "The Loretta Young Show." When film producer Robert Radnitz tested her for the leading role of Karana in his film, "The Island of the Blue Dolphins," he had already seen her perform. He knew her speaking voice was fine, but he wanted to be certain that she would seem authentic in the role of an Indian girl. Celia's test was primarily for physical appearance.

"The Island of the Blue Dolphins," to be released by Universal this summer, concerns the adventures of an Indian girl, Karana, on a small island off the coast of California during the 1800's. After her tribe has been murdered by white explorers, she does her best to protect her six-year-old brother, but wild dogs on the island pose a threat. Leader of the dogs finally kills her brother, and she is completely alone. She feels she must avenge her brother's

death, and shoots the dog with a bow-and-arrow. She later finds the dog unconscious. With a change of heart, she removes the arrow, nurses him back to health, and at last has a companion. Together they fight the other wild dogs. Years later, after many adventures, the faithful animal dies and Karana leaves the island with missionaries.

Producer Radnitz interviewed dozens of young actresses during his search for a girl to play Karana. He needed someone who could manage the many water scenes in the film, while looking authentically Indian. A delightful distortion of the law of probability gave newcomer Celia her big chance: her maternal grandmother had been part Cherokee, and Celia had begun swimming when she was five, had been an exhibition diver and a member of a water ballet troupe. After a successful script reading in Radnitz's office, where she went over some of Karana's lines from "Blue Dolphin," she was told she'd be given a screen test.

Celia's test was unusual in that it took place outdoors, instead of in a Hollywood studio. Nevertheless, it serves as an excellent example of the new, streamlined type of Hollywood test. So Radnitz could get a lot of useful information

Celia's raven locks are altered . . .

. . . with expert help, to appear like those of an Indian maiden.





from the finished test film, Celia was outfitted with a costume similar to the one Karana wears in the movie. Her co-star was Junior, a huge "actor dog" from the famed Frank Weatherwax school for performing animals.

Celia made several trips to the Universal studios for costume, hairdo and makeup sessions. It soon became apparent that the Hollywood experts could turn her into a full-blooded Indian with no trouble at all. She made one last visit to the studios the morning of her test. Then, after being assured she looked perfect, she and the crew — Radnitz, Junior, a cameraman and a lightman — headed for a remote estate where one of the film's water scenes was simulated.

Even before the film from the test was developed, Radnitz felt certain he found his Karana, but he awaited film results before making a committing decision. Obviously, the results were exactly as he had hoped they would be. You'll be seeing Celia Kaye this summer as she stars in her very first movie, "The Island of the Blue Dolphins." The photos on these pages are of the screen test that made that starring role possible. ■



A final session with the costume designer preceded Celia's screen test, wherein she met her canine co-star, Junior. Together, dog and starlet performed their wet scene to the delight of producer Radnitz, who not only gave his young star a hug, but also signed her to the starring role in Universal's forthcoming film, "Island of the Blue Dolphins." She plays part of "Karana."







# FOR THE RECORD

by Ric Graef

There are two kinds of folk music today: the "pop" variety, performed by such groups as The Kingston Trio, The Highwaymen and The Chad Mitchell Trio, and the "pure" variety, as done by folk artists like Josh White, Bob Gibson, Bob Dylan and The Weavers. The major difference between the two lies in the presentation and feeling behind the individual performances. Pure folk singing is un-gimmicked and far more serious in feeling and approach than the pop variety. It doesn't "up-tempo" the original and beautiful song as it has existed for hundreds of years—unchanged and unaffected.

The pop form has gained wide acceptance throughout the country due to the efforts of the many "commercial" folk groups. This music, like "pure" folk, draws on the vast backlog of American folklore song, but it rearranges it into a popular and more spirited form. In this way, the songs become like the pop music of today (rock 'n' roll, rhythm 'n' blues) and are therefore more commercial. They are played on the radio, at record hops, and are displayed in most record stores. The New Christy Minstrels are a current example of a "pop" folk group that has received wide exposure. Oscar Brand, and his group, on the other hand, are almost totally unknown despite considerable talent. Harry Belafonte has received widespread exposure, but how many folk music fans have heard the great songs, talent and voices of Odetta, Bob Gibson or Josh White? All of which is leading up to the following point: if you don't know much about these relatively unknown performers in the pure folk field, but would like to learn more, an album by Decca

called "All Time Hootenanny Favorites — Vol II" (which means, of course, there was a successful volume one) will serve nicely as a primer. Give it a try. I think you might like it.

Legitimate folk singing is also popular overseas, especially in England and France. But there seems to be something even more popular over there right now — The Beatles. Just about everyone in the U.S. has heard or seen these crazy guys with their equally crazy haircuts. Elvis and the Hula-Hoop were the last things to go over so big here, and The Beatles will probably become even bigger. Whatever these guys have, I doubt it's tremendous talent. Nevertheless, the wild sounds that are The Beatles' trademark have influenced the entire country, and have opened a new field of sounds certain to be increasingly imitated in the coming months.

Meanwhile, as The Beatles are running all over the world with their smash recordings, Trini Lopez is holding his own in Paris. The kids over there really go for that crazy Latin beat in all his recordings. The favorite dance of the Paris teen set seems to be "The Surf," a modification of the "Chickenback" or the "frog." Hope the Eiffel Tower is still standing at the end of this current rage . . .

Hot rod music has taken a big step forward with an album by Hal Blaine called "Dueces, T's, Roadsters and Drums." Finally a hot rod album has something new: a talented arranger working with a big band. This band is quite out of the ordinary — hot rod speaking. It has three guitars, a baritone and tenor sax, and, of course, Hal's red-hot drums, in addition to other instru-

ments. One last touch completes this L.P.: the actual sounds of the drags at the beginning of each selection. The over-all combination produces a record that stands out uniquely in a field in which most artists sound too-much alike. Whereas, other groups seem to have a standard set of songs which everyone else has used also, Hal Blaine plays new material with a new sound and style, and provides a needed change in this growing area of pop music.

Going from the sound of the drags to a gal who has her own special sounds, Joanie Sommers came out recently with a great new album, "Let's Talk About Love." Main source of the L.P.'s considerable impact — besides Joanie's tremendous talent — is the BIG band which backs her up on all selections, giving extra added vitality and presence to the tunes. The change from the "Johnny Get Angry" to "Let's Talk About Love" is so great that the two performances are like two different artists. A good part of the difference is a result of the band's backing and Tommy Oliver's arrangements. If the band can make such a difference here, I'm just sorry other performers don't take advantage of the boost it is able to give. Let's hear more discs like this in the future!

Speaking of superb discs, I'd like to close this month's discussion with a mention of "Tender is the Night," Johnny Mathis' new L.P. for Mercury. This is the second Mercury release for the ex-Columbia artist. His first was a Christmas collection and not truly representative. Well, we're happy to report that this latest L.P. is one of the finest Johnny has ever done. Do yourself a four-buck favor. Get this L.P. right away! ■



## ● MONEY (THAT'S WHAT I WANT)

By Berry Gordy, Jr. and Janie Bradford  
The best things in life are free  
You can give them to the birds and bees

I want money, that's all I want  
That's all I want, that's all I want.  
Your love gives me such a thrill  
But your love won't pay my bills  
I want money, that's all I want  
That's all I want, that's all I want.  
Money don't get everything it's true  
What it don't get I can't use  
I want money, that's what I want  
That's what I want, that's what I want.  
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## ● UNDERSTAND YOUR MAN

By Johnny Cash  
Don't call my name out your window  
I'm leavin' I won't even turn my head  
Don't send your kin folks to give me no talkin'  
I'll be gone like I said  
You'd say the same old things that you been sayin' all along  
Lay there in your bed keep your mouth shut till I'm gone  
Don't give me that old familiar cryin', cussin', moan  
Understand your man  
Tidy your bad mouth and understand your man  
You can give my other suits to the Salvation Army  
And everything else I leave behind  
I ain't takin' nothin' that'll slow down my travelin'  
While I'm untanglin' my mind  
I ain't gonna repeat what I said anymore  
While I'm breathin' air that ain't been breathed before  
I'll be as gone as a wild goose in winter  
Then you'll understand your man.  
© Copyright 1964 by Johnny Cash Music, Inc.

## ● YOU LIED TO YOUR DADDY

By Ray Whitley  
You lied  
You lied  
You lied, lied, lied, lied, lied to your daddy  
You lied, lied, lied, lied, lied, to your daddy  
You told me that your love was true  
But look at me girl now I'm blue  
Because you cheat, cheat, cheat, cheat, cheat, cheat, cheat, cheated  
You cheat, cheat, cheat, cheat, cheat, cheat, cheat, cheated  
You gave your love so tenderly  
And then you took it away from me  
You lied to me  
You lied, you lied, you lied, you lied.  
You ran around and then you put me down  
How could you be so cruel  
After I was so good to you, tell me why  
You told me that your love was true  
But look at me girl now I'm blue  
Because you cheat, cheat, cheat, cheat, cheat, cheat, cheat, cheated  
You gave your love so tenderly  
And then you took it away from me  
You lied to me  
You lied, you lied, you lied, you lied  
You lied, lied, lied, lied, lied to your daddy  
You lied, lied, lied, lied, lied to your daddy.  
© Copyright 1964 by Low-Tw Music.

## ● THE HIPPY HIPPY SHAKE

By C. Romero  
For goodness sakes I got the hippy hippy shakes  
I got the shakes, yeah, the hippy hippy shakes  
I can't keep still, with this hippy hippy shakes  
I get my thrill, with this hippy hippy shake  
Yeah, this ain't no fake, with the hippy hippy hippy shake  
Yeah, I said you shake it to the left  
You shake it to the right  
You do the hippy shake shake with all of your might  
And then you shake, yeah you shake, yeah, this ain't no fake  
The hippy hippy shake.  
© Copyright 1959 by Maravilla Music, Inc.

## ● DAWN

By Bob Gaudio and Sandy Linzer  
Pretty as a mid summer's morn  
They call her Dawn  
Dawn go away I'm no good for you  
Oh Dawn stay with him he'll be good to you  
Hang on, hang on to him  
Think what a big man he'll be  
Think of the places you'll see  
Now think what the future would be  
With a poor boy like me.  
Dawn go away, please go away  
Altho' I know I want you to stay  
Baby don't cry it's better this way  
Ah, ah, ah, Dawn go away  
Back where you belong  
Girl, we can't change the places where we were born  
Before you say that you want me  
I want you to think what your family would say  
Think what you're throwing away  
Oh think what the future would be with a poor boy like me.  
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## ● NEEDLES AND PINS

By Nitzsche and Bono  
I saw her today, I saw her face  
It was the face I love  
And I knew I had to run away  
And get down on my knees  
And say that face go away  
But still they begin, needles and pins  
Because of all my pride  
The tears I try to hide.  
I thought I was smart  
I played the part  
I don't think I'd lose  
But now I see, she's gone to him not me  
Let her go ahead, take his love instead  
And one day she will see  
Just how to say please and get down on her knees  
Yeah, that's how it begins  
She'll feel those needles and pins  
Hurtin' her, hurtin' her.  
Why can't I stop and tell myself I'm wrong, I'm wrong, so wrong  
Why can't I stand up and tell myself I'm strong  
Because I saw her today, I saw her face  
It was the face I love  
And I knew I had to run away  
And get down on my knees  
And say that face go away  
But still they begin, needles and pins  
Because of all my pride  
The tears I try to hide.  
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## ● THINK

By Peggy Whittington  
Think before you leave me for somebody new  
Make sure with your heart your mind's not fooling you  
Think if there's another I won't come between  
But don't let careless-kisses take away all our dreams  
Oh think, you know darlin' that I'm human too  
If there's a chance for me  
Take time before you choose  
'Cause I'll live a life time  
Just loving you so darling think  
Darling think.  
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Published by Forrest Hills Music, Inc. - Ronbre Music, Inc.

## ● I CAN'T STAND IT

By Smokey McAllister  
I can't stand the pain of life  
The ticking of a clock  
I can't stand the pain of love  
Can't even stand the shock  
But when I hear you say  
That you will go away  
And leave me someday  
I can't stand it  
I can't stand it  
I can't stand it  
I can't stand it  
I can't stand it  
I can't stand up for my rights  
When the going gets tough  
I can't stand up in a fight  
When I know I've had enough  
When you will go away  
I can't stand it.  
Standing close to me  
It makes me kind of weak  
And when you hold me tight  
My poor heart skips a beat.  
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## ● THAT'S WHEN IT HURTS

By Gerald Wexler and Bert Russell  
(That's when it hurts) (That's when it hurts)  
You don't kiss me like you used to do  
You don't miss me darling when the light is thru  
So I sit at home, turn off the light, here comes the night  
(That's when it hurts) (That's when it hurts)  
I'm going downtown to Joey's Place  
And I know that, darling, I'm gonna walk right in and see your face  
Yes, you'll be there sitting with someone new  
Here comes the pain  
(That's when it hurts) (That's when it hurts).  
Then you're gonna see me sitting all alone, baby at a corner table  
And I'll be sitting there smiling, honey  
Sitting over there somewhere by myself smoking a cigarette  
Then you're gonna feel that you have to come over  
And say something real nice to me  
Oh, baby, that's when my eyes will get wet.  
Then I'll walk out the door  
And I'll walk back home  
Take the same street that we used to take when we would walk alone  
Then I'll see your friends  
All pitying me with their sympathy  
That's when it hurts, That's when it hurts.  
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## ● RIP VAN WINKLE

By Raymond Sanchez

Rip Van Winkle, Rip Van Winkle,  
sleep, sleep, sleep,  
He fell a sleep in the woods one day,  
Slept twenty years of his life that way,  
Bam Rip Van Winkle, Rip Van  
Winkle, sleep, sleep, sleep  
That nagging wife kept all of his coin  
None of his friends did he ever join  
Bam Rip Van Winkle, Rip Van  
Winkle, sleep, sleep, sleep  
Those little elfs bowled on the green,  
Rip would dream dream  
He left his nagging wife now,  
He slept for twenty years  
Didn't bother to wake up  
He grew a long white beard,  
This is how the story goes,  
Listen my children and you will hear.  
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## ● WHITE ON WHITE

By Bernice Ross and Lor Crane

White on white, lace on satin,  
Blue velvet ribbons on her bouquet  
White on white, lace on satin  
My little angel is getting married  
today.

Here she comes in her wedding gown,  
Looking like a queen  
She's been my only love  
Since she was thirteen,  
I've been dreamin' of this day  
And how proud I'd be,  
When she came walking down the  
aisle.  
And held out her hand to me.

I'll be waiting to kiss the bride,  
When her name is new  
Standing very close to her  
Silently saying "I do",  
I'll be holding back my tears  
Till she's gone away,  
'Cause she'll belong to someone else,  
When the organ starts to play.  
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ert Music Corporation

## ● THAT'S THE WAY BOYS ARE

By M. Barkan and B. Raleigh

When I'm with my guy and he watches  
all the pretty girls go by  
And I feel so hurt deep inside  
I wish that I could die  
Not a word do I say  
I just look the other way  
'Cause that's the way boys are  
That's the way boys are.

When he treats me rough and he acts  
as though he doesn't really care  
Well I never tell him that he is so  
unfair

'Cause he loves me and I know it  
But he's just afraid to show it  
'Cause that's the way boys are  
That's the way boys are.  
When he wants to be alone I just let  
him be  
'Cause I know that soon enough he  
will come back to me  
When we have a fight  
I think that I won't see him anymore  
Then before I know it there he is  
standin' at my door  
Well I let him kiss me then  
'Cause I know he loves me now  
That's the way boys are  
That's the way boys are  
That's the way boys are  
That's the way boys are.  
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## ● NADINE

By Allan Freed

Nadine, where are you tonight  
Where's the thrill that comes in your  
arms caressing and holding me  
tight  
Nadine, how I miss your love  
How I miss the glow of your smile  
The rapture that brings me sweet pain  
The thrill of your lips sink into my  
heart  
And penetrates on my soul  
Your lips asked a question my lips  
told a lie  
Forgive me, darling, don't say goodbye  
Nadine, won't you lend me your heart  
I'm a victim of our circumstance  
So. Nadine give me a chance.  
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## ● WISH SOMEONE WOULD CARE

By Irma Thomas

Sitting home alone, thinkin' about my  
past  
Wonderin' how I made it  
And how long it's gonna last  
Success has come to lots of them  
And failure's always there  
Time, time waits for no one  
And I wish, how I wish someone  
would care.

Some folks think you're happy  
When you wear your smile  
What about your tribulations  
And all, all of your trails  
Smiles, smiles hide lots of things  
The good, the bad, the hurt  
All of this goes too  
And I wish, I wish, how I wish  
someone would care.  
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## ● DON'T LET THE RAIN COME DOWN (Crooked Little Man)

By Bowers, Sennett, and Madden

Oh no don't let the rain come down  
Oh no don't let the rain come down  
Oh no don't let the rain come down  
My roof's got a hole in it  
And I might drown  
Oh yes my roof's got a hole in it  
and I might drown.

There was a crooked man  
And he had a crooked smile  
Had a crooked stick  
And he walked a crooked mile  
Had a crooked cat  
And he had a crooked mouse  
They all lived together in a crooked  
little house.  
(Repeat chorus.)

Well this crooked little man  
And his crooked little smile  
Took his crooked stick  
And then he walked a crooked mile  
Bought some crooked nails  
And a crooked little box  
Tried to fix his roof with a rat-tat-tat  
(Repeat chorus.)

Now this crooked little man  
And his crooked cat and mouse  
They all lived together in a crooked  
little house  
Has a crooked little door  
With a crooked little hatch  
That's the crooked group with the  
crooked patch.  
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Corp.

## ● CASTLES IN THE SAND

By Wilson, Davis, Gordon and O'Brien

On the beach where young lovers  
meet  
You can see them there as they sit and  
build castles in the sand  
Heavenly she's so heavenly  
When she smiles at you  
And she helps you build  
Castles in the sand  
The time comes when you stop  
pretending  
For all dreams must come to an ending  
Remember what happens to castles of  
sand  
The sea will wash them away  
On the beach where they used to meet  
By the sand and sea  
Waves have washed away  
Castles in the sand  
Castles in the sand  
Where did they go?  
Castles in the sand.  
© Copyright 1963 by Jobete Music Co., Inc.

## ● SHA-LA-LA

By Robert Mosley and Robert Taylor

Sha-la-la, la la la  
Sha-la-la, la la la  
Sha-la-la, la la la  
Oh, oh oh oh oh oh  
Oh, oh oh oh oh oh  
I met you for the first time last  
night  
When you danced with me and held  
me tight  
Gee, baby you made me feel alright  
And this is the song that I sang all  
night  
Sha-la-la, say you love me too  
Sha-la-la, my love is true  
Let's spend our life together  
And we'll be happy ever and ever.

When you kissed me I felt weak  
I never had such a grander treat  
Everytime I see you walk down the  
street  
My heart starts singing to the sha-la  
beat.  
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and Flo Mar Lu Music.

## ● THE MATADOR

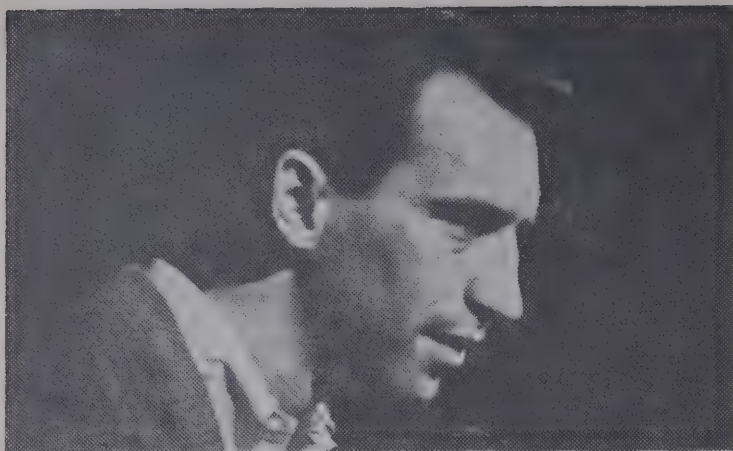
By C. Davis, B. Butler and M. Lance

Hey everybody, everybody  
Have you been informed  
Hey everybody  
A new dance has just been born  
I know you can do it too  
It's a groove that began to move  
She's got it, she's got it  
They got it, oh I've got it  
You better get it  
I mean the Matador.

Listen people, people listen  
Listen to what I say  
Listen people to what the music plays  
'Cause the music will go right through  
you  
And I hope that it's gonna get to you  
She's got it, she's got it  
They got it, oh and I've got it  
You better get it  
I mean the Matador.

'Cause the music will go right through  
you  
And I hope that it's gonna get to you  
She's got it, she's got it  
They got it, and now you've got it  
So let's get together  
And do the Matador  
Do the Matador.  
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# CHAD MITCHELL

They are bright, they are attractive; they sing with candor, they perform with snap; TV sponsors like them, so do college co-eds. They are The Chad Mitchell Trio, a great threesome who cause other folk singing groups to wonder nervously if there isn't some way to stop them. Or at least slow them down.

The Chad Mitchell Trio — Chad Mitchell, Mike Kobluk, Joe Frazier — have been together for about four years, since they met at Gonzaga University in Spokane, Washington, during the 1959 fall semester. Their history, while not particularly unusual, is noteworthy as an example of the importance of "being in the right place at the right time."

They sang for small groups on campus for a year after banding together, then paid a vacation time visit to New York City. That was the last Gonzaga University ever saw of them. Once in Manhattan, things happened fast. Folk singing, while not yet "in" nationally, was nevertheless showing its first signs of becoming a popular form of entertainment. For many years folk music had been confined to rural areas, particularly in the hills of the Ozark and Blue Ridge Mountains. In the late fifties, however, performers like Burl Ives, The Weavers, Pete Seeger and Harry Belafonte brought this music to the attention of Northern urban masses. Show business producers, always attuned to what is commercial, saw this trend in progress, and scanned the horizon for talented folk groups. That's when the Trio arrived in New York. That's why they stayed.

Their obvious talents propelled them

within a matter of weeks into Arthur Godfrey's daily radio show; appearances followed shortly on the top TV shows of Pat Boone, Peggy Lee and Mel Tormé.

While these TV appearances were invaluable for the Trio—they popularized them with potential fans throughout the country—the media of nightclubs was of even greater value. Nightclub work provided the Trio an opportunity to develop a style that was personal, and a musical unity that combined artistry with slick showmanship. Without the hundreds of nights of "homework" in such chic laboratories as the "Blue Angel" in New York, the "Empire Room" in Chicago and the "Crescendo" in Hollywood, they could not have evolved into the extraordinary folk group they are today.

It is ironic, however, that when folk leader Chad Mitchell is asked about folk singing, he insists he does not consider himself a folk singer at all.

"We should be thought of as minstrels or goliards," he says. (Goliards were wandering students of the Medieval age who entertained the public with outspoken musical observations on the morals and customs of their times. This, coincidentally, is frequently what a folk singer does.)

"A true folk singer," the leader of the group continues, "is one who has actually experienced the things about which he sings. Singers like Pete Seeger and Burl Ives, for instance, have traveled extensively throughout the country gathering authentic folk material. They've lived in the Southeastern rural areas. For that reason, they're

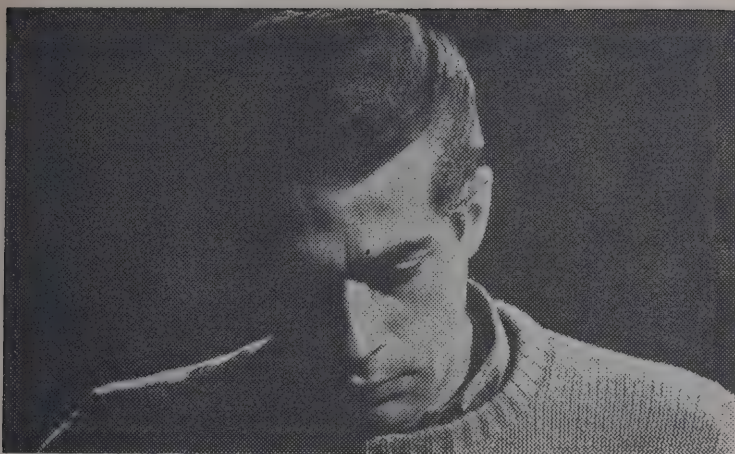
folk singers, in the strictest sense of the word."

While it is quite true that Chad Mitchell has never sat in home-spun britches in the shady valleys of the Ozark Mountains, drinking moonshine while strumming folksy tunes, he nevertheless is a bona fide folk singer by contemporary standards (his protestations to the contrary aside.) Mitchell is bringing the tradition of American folk music to many thousands of individuals by performing tunes like "Ain't No More Cane On This Brazos" and "An Irish Song"; when he and his group sing such biting satiric songs as "The John Birch Society" and "Alma Mater," they are functioning as folk singers.

Chad Mitchell's avoidance of the term "folk singer" is undoubtedly an attempt to sidestep the long-standing controversy in folk circles concerning "pure" folk singers versus the kind who are "commercial". Purists contend that the only true folk singers are the "pure" ones who sing folk songs precisely as they have been sung since their creation. To some observers this controversy seems academic and silly. Very few folk singers in our present-day urbane society are from the backwoods of Arkansas. Why then deny them the title "folk singer" just because they happen to hail from Detroit or San Francisco? Similarly, why deny them the title because they choose to contemporize folk melodies and lyrics, rather than sing them exactly as they've been sung for generations?

Meanwhile, as the "pure" controversy rages on, Chad Mitchell and his two goliard sidekicks increasingly tend





The Chad Mitchell Trio — Mike Kobluk, Chad Mitchell, Joe Frazier — are “commercial” folk singers who, like The Kingston Trio and Peter, Paul and Mary, entertain as well as enlighten audiences with their top-notch folk singing. The two brunettes and a blond know how to be serious, but prefer songs that are humorously satiric.

# TRIO

to be considered the best folk singing group performing today. To many folk music fans, in fact, they are a lot better than The Kingston Trio or Peter, Paul and Mary.

There are two characteristics that set The Chad Mitchell Trio apart from other current folk groups, one being their approach to the music they sing; the other, their social-political themes.

With the help of their musical arranger, Milt Okun, The Trio carefully examines each piece of suggested music in terms of its appropriateness for contemporary audiences. In their approach to old folk material, for example, they may decide to re-write certain lyrics that have become vague in meaning through disuse or transference downward from generation to generation. Thus, a tune they sing on TV's "Hootenanny" or at one of their concerts may not be exactly as it was originally, but it is a lot clearer. Similarly, they may find that an original musical arrangement can be tightened or in some other way enhanced by simple alteration. Purists shudder at this practice, but The Trio defends it vociferously. They insist that the content and original meaning of the song they change are never violated.

The Trio's approach to new folk songs is equally as thorough. In order to be included in their repertory, a new song must “say” something, both musically and philosophically. This necessity helps to explain the second characteristic that sets The Trio apart from other folk practitioners — their social-political themes.





Most of the new folk songs The Trio performs do have some kind of a cultural theme, and although many of these satires have been banned from the airways, live audiences consider them the best part of The Trio's routine. "Alma Mater" is a satire on Old Miss (a collegiate stronghold of segregation in the South); "The John Birch Society" is a biting ridicule which has caused great controversy wherever it is sung. "Twelve Days" is a parody on the "Twelve Days of Christmas," and serves as a bitter reminder of the incredible but true fact that Nazism still exists in the world today. It was inspired by a news item pertaining to SS Major General Kurt (Panzer) Meyer, a favorite of Adolf Hitler. Meyer had been sentenced to death for torturing and slaying thousands of Allied prisoners, but the sentence was commuted to life, then reduced to fourteen years with time off for good behavior. Freed in 1954, he was given a hero's welcome in his home town, Muchen Gladbach,

and lived there a celebrity until his death.

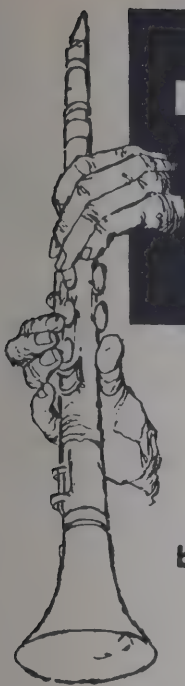
Obviously, The Trio felt the need to speak out against the situation described above. Being singers, they did it musically. Other folk groups have done this also, but none to the extent of The Chad Mitchell Trio. This distinguishing characteristic, which has made The Trio one of the most popular groups performing today, will probably secure for them the lasting reputation as one of the most significant groups performing today. As the history of folk music bears out, performers who sing about the social and political issues of their day, came closest to being considered true folk singers. It will be ironic if folk fans of twenty years from now, looking back for "pure" folk songs and performers to esteem, decide that Chad ("I am not a folk singer") Mitchell is an outstanding folk singer who has done much to further the American folk music tradition. It may very well happen! ■



The Trio has performed together since 1959, but their popularity has never been greater than it is right now. Appearances on such TV programs as *The Bell Telephone Hour* (below, with Robert Preston) have helped sales of their recent album, "Reflections." It went right to the top of the hit parade charts.







# T EMPO

by Jim Delehant

William "Count" Basie (born in Red Bank, New Jersey) once said he never remembered hearing the term "the blues" until he left New York, where he had been playing in 1925, and met Jimmy Rushing in Oklahoma in 1926. Rushing had been taught around 1915, by an uncle from the deep south, that "the blues" meant twelve bars. Rushing and Basie must have had a lot to talk about.

Jimmy Rushing is filled with memories that would make a biographer quiver in his anxiety to write it all down. When he speaks, the history of his music floods your imagination. He immediately wins your complete attention, and you can't help but respect and admire this very gentle man. His words come slowly, softly, he knows exactly what he wants to say and he overwhelms you in describing the things he has seen and heard. It becomes clear after listening for a while, that the history of his music is also the story of his life. "I left my home town, Oklahoma City, when I was pretty young and I traveled around playing piano and singing. I even wrote a few tunes now and then.

"It wasn't till I met Bill Basie, though, that I started to get a name for myself. I was with Walter PAGES' Blue Devils in 1926 and Basie was with a traveling show playing piano in a four piece band. It was on a hot Saturday afternoon and the two bands were in horse drawn wagons wailing away. Our group was trying to get customers to come that night to the "Southern Barbecue," an open air beer garden where they served great spare ribs, and Basie's band was wailing to pull in customers for that traveling show. We were play-

ing a tune called "Blue Devil Blues" and all of a sudden Basie jumped off of his wagon, gets on ours and sits himself down at the piano. If Basie decided to go somewhere, I'd come along, and we went to a lot of places challenging everybody to piano contests or just go in and break a place up by sitting down and playing.

"The Blue Devils broke up in the early 1930's and Basie and myself joined up with Bennie Moten, who, at that time, was a well-known mid-western band leader. Moten died in '35 and Basie went to Kansas City, got up his own band with me as singer, and we appeared at the Reno Club. What a swinging spot that was. We got 15 dollars apiece playing from 8 to 4 in the morning except on Saturdays when we played 12 solid hours and it was a seven day week.

"We traveled too, Oklahoma, Texas, always playing for dances. You know this generation was robbed of that experience," he said. "Tell me do you go dancing?" I said that there were dances when I was in school and always at parties. "No," he said, remembering the hundreds of dances in the '20's and '30's. "I mean go to a place where there's a big swinging dance band. I remember back when every Friday and Saturday night the dance floors would be crowded with kids and there were at least 50 great bands wailing at that time. The kids loved it too, but you don't get that now."

"Sometimes two or more bands would appear together and try to outwail each other. One night Count played against Duke Ellington and to this day I swear that we won. We were anxious to play against all the big name bands. Even without arrangements we knew we could rely on the blues and outswing any of them.

"Later I got to know Lester Young, too. I learned a lot about life from him. We were doing a concert in California. I was sitting backstage behind the curtains and Stan Getz was out front with a combo. Lester was right behind him in back of the curtain listening, and I knew just what he was thinking. When Getz took a solo, Lester's head bent closer to listen, and I could almost see the pain in his face. "Daddy Jimmy," he said, "come over here and listen to that!" Lester was watching his own music being stolen, and he couldn't do a thing about it. Lester was the type that got hurt easily, and I know he was real hurt then."

I asked Jim who his favorite piano players were, and he went way back and talked about men like Jelly Roll Morton and Pine Top Smith. "That's the real McCoy," he said. "But I like some of the modern piano players too,

I guess Errol Garner is first." All of a sudden the table he was sitting at became a piano, and he began to illustrate what he meant. He ran his right fingers over the imaginary key board and his left hand lifted and fell in spasms, unevenly. "That's nothing," he said, "That's what they call "modern", no chords, no melody, just playing around with one finger. Jazz is nothing unless it has a beat. That's the most important thing." Then his foot started to tap, "There's the bass," then his left hand moved back and forth steadily in the stride style. "See, there's the beat, and your right hand, that's for melody. Garner is a modern piano player, but he uses both hands, listen to his left hand and you'll see he still has a solid beat. If you can't dance to it, then what good is it?"

"I can tell when a man is good just by listening. I think most of these people today sing and play blues just to hold a job, most of it doesn't sound



*Rushing is a rhythm & blues pioneer.*

real to me. You have to have it here," and he placed his hand on his heart, "that's all he needs."

Rushing was active in the years after the war, but his style became much gentler, as he indicated that night. "I think I sound a little too much like Louis Armstrong now. I sure have a lot of respect for Louie."

The post war rhythm and blues had its root in the pre-war blues shouting of Jimmy Rushing. Along with men like Texas Alexander and Bill Broonzy, Rushing paved the way for T. Bone Walker, Memphis Slim, Joe Turner and the tradition continues with singers like B.B. King.

It was late, and I had to leave, but I didn't want to go. I only wish I could have written everything he said word for word and remembered everything that I forgot. One thing I won't forget, and that was the feeling of being in the presence of a great man.



**CLAUDIA MARTIN:** Nineteen-year-old Claudia Martin, born in Morton, Pennsylvania, is the daughter of Dean and Jeanne Martin. Following in her famous father's footsteps, Miss Martin made her professional debut last year in a "My Three Sons" episode. Since then, she has appeared in numerous television episodes, and plays a leading role in the film "For Those Who Think Young". Claudia was nominated by Frank Sinatra Enterprises. She's 5'6" tall and has brown hair and brown eyes.

**ANNA CAPRI:** Born in Eichstatt, Germany, Miss Capri came to the United States in 1950. The beautiful nineteen-year-old actress was nominated by Warner Brothers. She started her show business career as a child model at the age of three. Among her most recent film credits are "Kisses For My President", in which she plays Fred MacMurray's daughter. Her other motion picture credits include "Critic's Choice" and "Music Man". Anna is 5'5" tall and has blonde hair and brown eyes.

**SHELLEY AMES:** Shelley Ames was born in Hollywood, the daughter of veteran screen star Leon Ames. She attended the University of Utah until she talked her father into letting her make her show biz debut in a "Father of the Bride" episode. Prior to her professional debut, she studied acting in high school and college and played a few roles in summer stock. She recently played a featured role in Columbia's "The Interns" and has appeared in some twenty TV episodes, including "Perry Mason". Shelley, nominated by Criterion Film Corp., is 5'6" tall and has blonde hair and blue eyes.

**SUSAN SEAFORTH:** Twenty-year-old Susan Seaforth was born in San Francisco, California. She started her show business career at the age of five with the San Francisco Metropolitan Opera Company. Since then, she has played leading roles in over 150 TV episodes and in such motion pictures as "The Five Pennies". She was nominated by Filmaster. She is 5'4" tall and has auburn hair and green eyes.

**AMADEE CHABOT:** Born in Cleveland, Ohio, Miss Chabot entered the show business at the invitation of comedian met the statuesque 1962. She joined his Christmas show to the United States, appeared in "Joey Bishop Show", "Red Skelton's Father". Her most recent motion picture was "For Those Who Think Young". The eight-year-old was nominated by Four Crowns. She is 5'6" tall and has blonde hair and blue eyes.

# DEB STA



Here are the nine lovely Deb Stars for 1964. In the judgement of people who work with movie stars everyday, these are the girls who are most likely to become bright stars in the coming years. The list of successful Deb Stars from past years is a long one, which includes such celebrities as Kim Novak, Anita Ekberg, Tuesday Weld, Yvette Mimieux, Jill St. John and Diane McBain.

Although each of these Deb Stars for 1964 is beautiful, looks alone do not make a Deb Star. The judges select on

the basis of charm, talent, looks and figure. In other words — "the likeliest candidates for motion picture and television stardom next year."

Their selections are (back row, left to right) Claudia Martin, Anna Capri, Shelley Ames, Katherine Crawford, Brenda Benet, Chris Noel; (front row, left to right) Susan Seaforth, Amadee Chabot and Meredith MacRae. We'll tell you more about them later.

The Debs had their formal presentation at the gala Deb



# RS FOR 1964



**KATHERINE CRAWFORD:** Nineteen-year-old Katherine Crawford was born in Los Angeles and only started her theatrical career this year. However, she has been studying for a career in show business since she was nine years old. Kathy attended the Royal Academy of Dramatic Arts in London for two years — 1961-62. During her brief professional career, she has appeared in a dozen TV episodes including leading roles in the "Alfred Hitchcock Hour", "Alcoa Premiere" and "The Virginian". Miss Crawford was nominated by Revue Studios. She is 5'7½" tall and has blonde hair and green eyes.

**BRENDA BENET:** A native of South Gate, California, lovely Brenda Benet was nominated by the Mirisch Company. A former professional ballet dancer with the San Francisco Ballet Company, Brenda made her film debut with Bob Hope in "A Global Affair". The nineteen-year-old brunette is 5'3" tall and has brown eyes.

**CHRIS NOEL:** Twenty-two-year-old Chris Noel was born in West Palm Beach, Florida, and was one of the country's top photographic models and cover girls before making her film debut in "Soldier in the Rain". Chris was nominated by Allied Artists Films. She is 5'6" tall and has blonde hair and blue-green eyes.

**MEREDITH MacRAE:** Nineteen-year-old Meredith MacRae was born in Los Angeles, and is the daughter of Gordon and Shelia MacRae. The blonde actress worked only summers until completing two years at UCLA. She is a regular on "My Three Sons" and appears in the movie "Beach Party". Meredith was nominated by Don Fedderson Productions. She is 5'5" tall and has blonde hair and brown eyes.

go, Illinois, Amadee entered the contest of Bob Hope when the blonde beauty in London in tour and, upon her return on his show, as well as the "Bachelor Party" and "For Those in Mind" picture credit is "For Those in Mind". The nineteen-year-old actress was Miss Universe Pageant. Amadee Productions. She is 5'8" tall

Star Ball held at Hollywood's Palladium. It marked the tenth anniversary of the Ball, a charity event sponsored by the Hollywood makeup Artists and Hair Stylists union. The Ball originated in 1953 in an effort to bring back the glamorous image of Hollywood movie life.

Each year between 45 and 80 young actresses are nominated by movie studios, TV networks, film production companies and accredited talent agents. From these nominees, judges selected by the union pick between nine and twelve

young ladies they think most likely to make the big time in the world of movies and TV. These girls are presented to the entertainment industry and nation on television at the Annual Ball. The decisions of the judges have always been amazingly accurate, with an estimated eighty-five per cent of the Deb Stars successfully making the transition from the world of starlets to the galaxy of stars. So that you may better understand the prerequisites of becoming a Deb Star, here are brief biographies of the nine Deb Stars for 1964.



# FIVE MOVIE REVIEWS AND RATINGS



★ ★ ★

THE PINK PANTHER is a fabulous diamond belonging to an Indian princess vacationing at a ski resort in Switzerland. "The Cat," a sometimes respectable member of high society (David Niven), is secretly after the Pink Panther. Inspector Clouseau (Peter Sellers) of the French police has made it his life's work to catch "The Cat". The inspector knows that where fabulous jewels are to be found, "The Cat" is bound to be prowling nearby. The Inspector's biggest handicap, other than his own feet, is his beautiful wife (Capucine) who, unknown to him, is Niven's lady-love and accomplice. Also appearing on the scene ready for mischief is Robert Wagner, Niven's nephew from America. These characters lead each other a merry mystery chase in what is one of the funniest comedies of the season. One scene in particular, with Capucine conspiring to keep the three heroes from discovering each other in her hotel room, will have you rolling in the aisles. The scenery in color is an added attraction of this hilarious United Artists film.

★ ★ ★

BECKET, a triumphant film version of the stage drama by French playwright Jean Anouilh, stars Peter O'Toole as King Henry II and Richard Burton as Thomas Becket, the Archbishop of Canterbury who was murdered in the cathedral by King Henry's knights. The story leading up to this tragedy begins with the early friendship of Henry and the loyal comrade of his youthful escapades, Becket. It is only later, when Henry makes Becket the Archbishop, that he suddenly loses his faithful friend. Henry's reasoning in making Becket the Archbishop of Canterbury is to end the constant struggle between Church and State. Becket, however, once elevated, places service to God above service to the King, and has no choice but to oppose where he once served. The one-time friends engage one another in a to-the-death battle of wills that suspensefully builds to the film's startling conclusion. The magnificent panoply of the 12th century in Church and Court makes a splendid background in color for this Paramount Film photographed in wide-screen Panavision.





★ ★ ★

THE CHALK GARDEN gives Hayley Mills a chance to display her considerable acting talents in a characterization which is a far cry from the sweetness and light of her recent other roles. Here she plays a teen-aged girl living with her grandmother (Dame Edith Evans) in an English country home on the chalk cliffs of Kent. The old woman, because of her disappointment in her own daughter, Hayley's mother, has encouraged the girl to believe that her mother deserted her to run away with another man. Feeling herself unloved, Hayley has taken refuge in lies and hysterical behavior, and has become a terror to all her governesses. Then a new governess, Miss Madrigal (Deborah Kerr), arrives and Hayley finds herself combatting an expert. As her respect for Miss Madrigal grows, so does her curiosity (and ours) about the mysterious past of the new governess. John Mills, as an extraordinary English butler, rounds out the quartet of actors who make this tale fascinating entertainment in color from Universal-International.

★ ★ ★

THE FALL OF THE ROMAN EMPIRE began in the second half of the second century A.D. when the Emperor Marcus Aurelius died and his son, Commodus, succeeded to the throne. Marcus was the last of the Golden Age emperors, ruling wisely and justly over Rome and its territories, which included the whole known world. Commodus, however, interested only in his own pleasures, was the first of a series of rulers under whose corrupt influence the Empire was so weakened that it eventually fell to barbarian hordes from the North. This spectacular film begins with a colorful flourish as the rulers of the Roman provinces drive up in their chariots to pay homage to Marcus Aurelius. A great deal of the story, including the romance between Marcus' daughter, Lucilla, and the tribune, Livius Metellus, is pure fiction. But the magnificent production in color, stirring action and a cast which includes Alec Guinness as Marcus Aurelius, Christopher Plummer as Commodus, Sophia Loren as Lucilla and Stephen Boyd as Livius, make this a fine historical extravaganza from Paramount.

★ ★ ★

ACT ONE, movie version of the best-selling autobiography of the late Broadway playwright-director Moss Hart, it tells the story of his life up to the time of his Broadway production, "Once in a Lifetime." George Hamilton plays Moss Hart, the youthful author whose serious dramatic works have been greeted by rejection everywhere. Finally heeding the advice of his agent, young Hart throws off the mantle of Tragedy and writes a very funny play about Hollywood. It's called "Once In A Lifetime". It is accepted for production, but with a "catch": Hart must rework it with the help of George S. Kaufman. The honor of working with one of the great men of the theatre is counterbalanced by the strenuous work needed to put the play in shape. The trials and tribulations of the young playwright, as his play evolves from an out-of-town flop to a Broadway hit make an interesting film. Jason Robards Jr. contributes a gem of character study as the eccentric Kaufman in this Warner Brothers film.



# "THE BOY FRIEND" HIGH SCHOOL STYLE



"The play's the thing" when springtime comes to high schools across the land. Teen-agers, who in winter cringe timidly before the fury of mean Jack Frost, suddenly blossom forth with grease-paint boldness. Young Hamlets burst like buds in Maine, while ingenues in Texas battle like dogwood for the chance to play Ophelia. As he of the bulbous nose has said — "everyone suddenly wants to get into the act." The teen-agers of Central High School in Binghamton, New York, are no exception. Came spring last year, they decided to put on a full-scale production of "The Boy Friend."

Most amateur groups shy away from musical comedies because they are costly, complex and time-consuming. Non-professionals usually prefer simple, one-set comedies. Consequently, "straight" non-musical shows like "Arsenic And Old Lace," "Harvey," "Our Town," "The Man Who Came To Dinner" and "The Skin Of Our Teeth" have long headed the list of favorite amateur productions.

Musical shows like "Wonderful Town" and "On The Town" occasionally are done, however, but never without a great deal of hard work on the part of all involved. The youngsters at Central High wishing to continue their school's Drama Club tradition of putting on a play of major proportions each year, chose to do Sandy Wilson's "The Boy Friend" because it has lots of roles but not much movable scenery. A hilarious spoof of the bobbed hair and bathtub gin days of the nutty 1920's, the musical was an off-Broadway hit in 1956-57. It starred Julie Andrews, the actress-singer who later made such a big hit in "My Fair Lady" with Rex Harrison.

Because of the large number of auditioners, the school's

dramatic coach and musical director decided to have two separate casts, one for each of the two scheduled performances. For the first time, as a new feature, adult roles were played by members of the school's faculty. "The Boy Friend" production staff, comprised entirely of students, made certain the capacity audiences were treated to a technically perfect show each night.







Preparations began several months in advance of the opening. Tryouts for lead roles and chorus parts were held in the school's auditorium, where musical director Thomas Clune played piano while the hopefuls read the song book. Those who did not "make it" as on-stage performers, signed up for the committees assigned to makeup, props, wardrobe, lighting, carpentry and publicity. Six weeks of rehearsals for the play were necessary, during which time scenery was constructed, costumes fitted and script lines learned, forgotten and then relearned.

Nerves were rubbed raw by curtain time. One girl was convinced she would faint just as soon as she got on stage, another had to excuse herself for the girl's room. One young man broke out in a cold sweat, two others almost started swinging at each other.

In the end, however, the students performed like tried and true professionals. There was a show that had to go on, and all of them had worked too hard to see it fail. Not surprisingly, both of the performances were great artistic successes. And, if there was any rivalry between the two separate casts, it was soon forgotten at a huge cast party held after the final performance. The only thing disagreeable at the party was the thought that for the seniors, there would never be another high school "Boy Friend." ➤

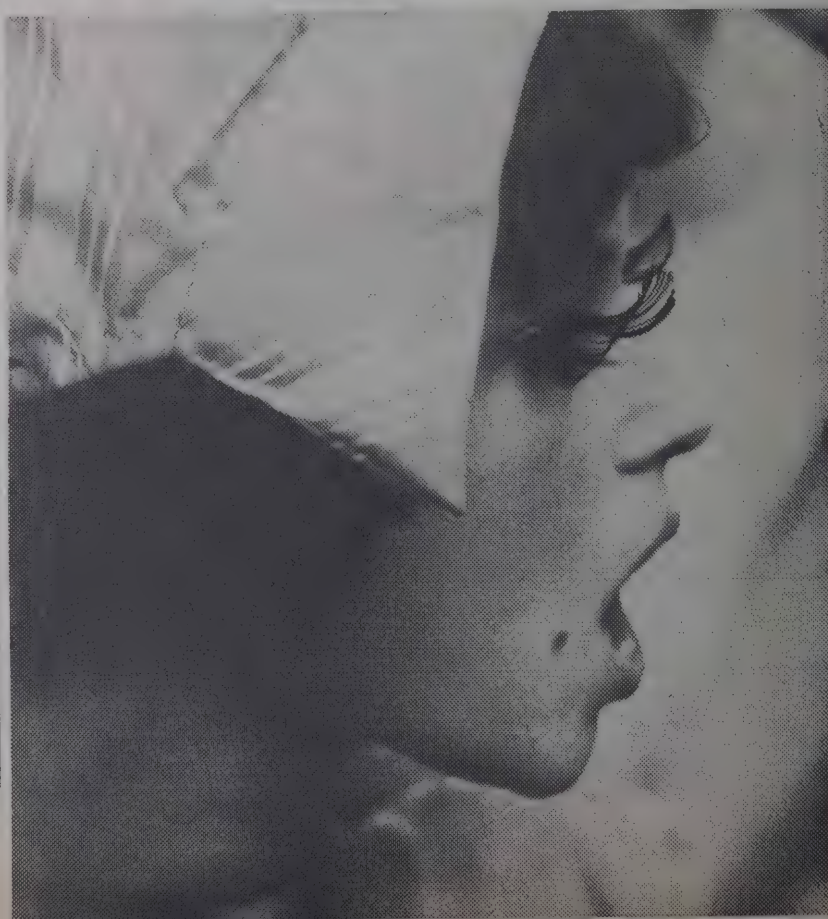


**Students, like those of Central High School in Binghamton, New York, donate their time, energy and talent each Spring to the mounting of an annual high school play. But hard work for them becomes a matter of pleasure when it involves the magic of grease paint and pink stage lights. Fun begins with after-school script readings, scenic design sessions and on-stage rehearsals.**





That's the same girl above who appeared on the preceding page. She learned well her sit-down-hard routine. Like other girls in the cast, she loved parading in her roaring 20's outfit. This was the most exciting aspect of the show for some of the performers. For others, even more exciting was the hope that love would find its way backstage.







Who's nervous? These two at the right certainly are. While waiting to perform in "The Boy Friend," they nearly fainted from stage fright. But they and other cast members sang, danced and acted like seasoned pros, and when happy tears at performance's end were brushed away, the tired but happy teen-agers danced into the early hours of the morning at an exuberant cast party.





## ● STAY AWHILE

By Ivor Raymonde and Mike Hawker

Stay awhile let me hold you  
Stay awhile 'till I've told you ooh of  
the love that I feel tonight  
Stay awhile what's your hurry  
Stay awhile coz I worry oh yeah  
anytime that you're out of sight.

I hate to see you go  
Tell you what I'll do  
I'll be good to you  
I'll make you glad that you are mine  
So come on baby treat me right  
Must you run now  
For the night's just begun now  
Wow, wow, honey please won't you  
stay awhile with me.

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## ● MY HEART BELONGS TO ONLY YOU

By Frank Daniels and Dorothy Daniels

My heart belongs to only you  
I've never loved as I love you  
You've set a flame within me burning  
A flame to stay within me yearning  
It's just for you I want to live  
It's just to you my heart I give  
I'll always be your slave, my darling  
Through the coming years  
There were sometimes when I was  
doubtful  
Of this new love affair  
But now my mind is no more  
doubtful  
I've found my heaven, with the help  
of a prayer  
You are the song within my soul  
A melody that can't grow old  
I've known for long  
My heart belongs to you.

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## ● ANOTHER CUP OF COFFEE (Another Lonely Night)

By Earl Shuman and Leon Carr

It's half past two already darling  
And no matter how hard I try  
I just can't get you out of my mind  
Oh, waiter another cup of coffee  
Another cigarette, another hour of  
memories so very hard to forget  
How your crazy lovin' arms held me  
so tight  
Another cup of coffee  
Another lonely night.

Another dime in the juke box  
Another sad, sad song  
And all the time I'm thinking of  
dreams gone wrong  
That dream where you used to say  
our love is so right  
Another cup of coffee  
Another lonely night.

Baby, I don't blame you for walking  
out on me  
'Cause the way I cheated on you  
I deserve this misery  
Another love has found you  
And he's a lucky guy  
Another's arms all around you  
Oh, I'm so sad I could cry  
Oh baby, if you don't come back  
I know what's in sight  
Another cup of coffee  
Another lonely night.

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## ● SEARCHIN'

By Jerry Leiber and Mike Stoller

Gonna find her, gonna find her  
Gonna find her, gonna find her  
I've been searchin', I've been searchin'  
Oh yeah searchin' ev'ry which away  
yeah yeah yeah

Oh yes, searchin', searchin', seachin'  
ev'ry which away yeah yeah

But I'm like the Northwest Mountie  
You know I'll bring her in someday  
Gonna find her.

Well now if I have to swim a river  
You know I will  
And if I have to climb a mountain  
You know I will  
And if she's hiding up on a blueberry  
hill

Am I gonna find her, child, you know  
I will

'Cause I've been searchin' oh yeah  
Searchin' my goodness  
Searchin' ev'ry which away yeah yeah  
But I'm like the Northwest Mountie  
You know I'll bring her in someday.

Well Sherlock Holmes, Sam Spade  
Got nothing, child on me  
Sergeant Friday, Charlie Chan and  
Boston Blackie

No matter where she's hiding she's  
gonna hear me coming

I'm gonna walk right down that street  
like Bull dog Drumond

'Cause I've been searchin' oh Lord  
searchin' um child

Searchin' ev'ry which away yeah yeah  
But I'm like the Northwest Mountie  
You know I'll bring her in someday.

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## ● HAND IT OVER

By Robert Mosley

Will you let me have all of your lovin'  
and affection

Yea, will you give me your heart and  
leave it under my protection

Yea, if you will I want you to be my  
wife

If you will, I'll love you for the rest  
of my life

Hand it over, hand it over, hand it over  
and I'll hand my love to you

Give it to me now honey

Please don't wait until tomorrow

No, give it to me now, puttin' it off  
would only bring me sorrow

Yea, say you need my arms around you  
everynight

Baby please tell me everything is  
alright

Hand it over, hand it over, hand it  
over, and I'll hand all my love to  
you.

I will give you everything if you would  
only say yes

I would try to borrow spring, if it  
meant your happiness

Let me know where I stand tell me now  
If you really want me

Yea, I would be a happy man

If you really loved me sincerely

Yea, come on baby and take me for a  
ride

Come on mama this is got to be the  
night

Hand it over, hand it over, hand it over  
and I'll hand all my love to you.

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## ● GO TELL IT ON THE MOUNTAIN

Go tell it on the mountain  
Over the hills and everywhere  
Go tell it on the mountain  
That our dear Lord is born.

When I was a seeker I sought both

night and day  
I asked the Lord to help me and  
He showed me the way.

He chose me for a watchman and  
placed me on the wall  
And if I am a Christian, I am the least  
of all.

In the time of David, some called  
him a King

And if a child is true born, the  
Lord will hear him sing.

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## ● CONGRATULATIONS

By Jerry Fuller

Congratulations for breakin' my heart  
Congratulations now ain't you smart  
You've won the only love I know  
So let me shake your hand  
Congratulations from a mighty lonely  
man

I hope you love her as much as I  
Please don't mistreat her  
Don't make her cry.

Well the day you came into her life  
That's when our love died

Congratulations I hope you're  
satisfied

I want cha to know that I still love  
her so much

Just mention her name and my heart  
just gets a thrill

I want cha to know that I still long  
for her touch

Well and what's more buddy I guess I  
always will.

Congratulations on breakin' my heart  
We had a true love but much too short  
Just how you took her love from me I'll  
never understand

Congratulations from a mighty lonely  
man

Congratulations on breakin' my heart.

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## ● PUPPY LOVE

By Barbara Lewis

Puppy love, I thought that I had  
fallen in love with you

But it was only puppy love, only  
puppy love puppy love, puppy love

I thought that my love for you was  
really true

But it was only puppy love, only  
puppy love.

Remember when you held me tight in  
your arms

You told me I was your good luck  
charm

I answered back you're my number  
one man

The one who really loved you said 't  
again

Now where's my love what has it  
become

Instead of hearing bells I hear drums.

Well I thought it was love

'Cause I've been rocking and reeling  
Got a tingle in my feet

But it was only puppy love  
puppy love, puppy love.

Oh well now you feel so silly

When you find that it was really only  
puppy love, puppy love.

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## ● WHERE DOES LOVE GO

By Gerry Goffin and Carole King

Whatever happens to all those butterflies inside

When you're running down the street to the arms that open wide

Where does love go?

Where does it fly?

Why must we find ourselves helplessly waiting to say goodbye

Remember the days when spring was a state of mind

When you'd only touch my hand and I'd leave the world behind

Where does love go?

Why must it die?

Why must it end this way for you and I

Oh, darling, where does love go?

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## ● HEY JEAN, HEY DEAN

By Ernie Maresca and Lou Zerato

It's Saturday night

So let's have a party, hey Jean

(Hey, hey, what do you say)

Let's get together and take out the record machine

(Ho, ho, what do you know)

I'd rather dance to a song that's groovy

I like it better than a western movie

I know the landlady wants the rent

So, let's have a party tho' the money's all spent

And then we'll stomp, stomp, stomp, stomp our feet

We're gonna clap, clap, clap, and start our own beat

And then we'll scream, scream, scream, on top of it

We'll make the best of it.

I got your message and I know what you mean, now Dean

(Hey, hey, know what you mean)

But you forget that you went out and pawned our machine

(Wo, wo, pawned our machine)

The Finance Company man is here

He took the T.V. and he took our chairs

I bought a candle that burns real lights

In case they decide to turn off our lights

We're gonna call, call, call, call our friends

We're gonna let them know when the party begins

And then we'll groove, groove, groove, groove it a bit

We'll make the best of it.

Hey Dean, you really caused a scene

(Hey, hey caused a scene)

Yea, Jean, now you dig what I mean

(Wo, wo, dig what I mean)

Ev'ryone is havin' a ball

They're even havin' out in the hall

The landlady said that the music's too loud

But when she saw the fun we had she joined the crowd

And she said stomp, stomp, stomp, stomp your feet

Come on, let's clap, clap, clap and start our own beat

And then we'll shout, shout, shout, on top of it

We'll make the best of it.

We're gonna dance, dance, dance, the whole nite thru

We're gonna shout, shout, shout, no longer be blue and then we'll

scream, scream, scream, on top of it

We'll make the best of it.

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## ● BE ANYTHING (But Be Mine)

By Irving Gordon

Be a beggar, be a thief

Be my sunshine or my grief

Be anything, but darling, be mine

Be a wise man (wise one) be a fool

Treat me tender or be cruel

Be anything, but darling, be mine

Climb to the top of the ladder

Be master (princess) of all you survey

Fail and it still doesn't matter

If you love me everything is O.K.

Be the angel of my prayers

Be the devil who cares

Be anything, but darling, be mine.

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## ● THE WAITING GAME

By Buzz Cason

Ev'rybody sometime or 'nother's gotta play the waitin' game

Ev'rybody sometime or 'nother's gotta play the waitin' game

I've waited for love so long

How long can this game go on

But I'll wait 'cause that's the waiting game

My mama said you gotta use your head

And don't be quick to give away your heart

She said with a smile

It'll take a little while

But you'll wait for the right boy if you're smart

She said ev'rybody sometime or 'nother's gotta play the waitin' game.

As time went on lots of boys came along

They'd tell me how they didn't care to wait

So when they'd ask me to wed

All I said was let's wait awhile

Before we set the date

I told 'em ev'rybody sometime or 'nother's gotta play the waitin' game.

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## ● KISSIN' COUSINS

By Fred Wise and Randy Starr

Well I got a gal

And she's as cute as she can be

She's a distant cousin

But she's not too distant with me

We kiss all night

I squeeze her tight

But we're kissin' cousins

And that's what makes it all right.

Oh all right, all right

Oh I've got a gal

And she taught me how to live

She can give a lot and she's got a lot to give

We kiss all night

I squeeze her tight

Oh we're kissin' cousins

And that's what makes it all right

Oh all right, all right

Yeah we're all cousins

That's what I believe

Because we're children of Adam and Eve.

I got a gal

And she wants a lot of love

That's the kind of trouble

I need plenty of

We'll kiss all night

I'll squeeze her tight

We'll be kissin' cousins

And that'll make it all right, all right, all right.

© Copyright 1964 by Gladys Music, Inc.

## ● COME TO ME

By Walden and Redding

Come to me for I'm lonely

Come to me for I'm lonely

Darling, come to me

And be my girl

For I love, love you so.

Come to me forget the past

Think of the life we have ahead

My, my, my, baby

Come to me and be my girl

For I love, love, love, you so.

Days are getting so lonely

Yea, nights, nights are getting so blue

Time has come for you and I

To get together and we'll make two.

Come to me for I'm begging

Come to me for I'm beging

Darling, come to me and be my girl.

© Copyright 1964 by East-Time Publishing Co.

## ● PLEASE, PLEASE, PLEASE

By James Brown and Johnny Terry

Please, please, please, please, please, don't go

Please, please, please, don't go honey Please don't go, oh yes 'cause I love you so

Baby, you've done me wrong (you've done me wrong)

Baby, you've done me wrong (you've done me wrong)

Baby, you've done me wrong (you've done me wrong)

Took my love and now you're gone

Baby, take my hand

Please, please, please, please, please, don't go

I want to be your lover man

Please, please, please, please, please, don't go

Honey! please don't go, I love you so.

© Copyright 1956 by Armo Music Corporation.

## ● IT HURTS ME

By Joy Byen and Charles E. Daniels

It hurts me to see him treat you the way that he does

It hurts me to see you sit and cry

When I know I could be so true

If I had someone like you

It hurts me to see those tears in your eyes

The whole town is talking

They're calling you a fool

For listening to his same old lies

And when I know I could be so true

If I had someone like you.

It hurts me to see the way he makes you cry

You love him so much you're too blind to see

He's only playing a game

But he's never loved you and he never will

And, darling, don't you know he'll never change

Oh, I know that he never will set you free

Because he's just that kind of guy But if you ever tell him you're

through

I'll be waiting for you, waiting to hold you so tight

Waiting to kiss you goodnight

Yes, darling, if I had someone like you.

© Copyright 1963 by Elvis Presley Music, Inc.





# THE STORY BEHIND THE RECORD

NOW! is a record which features the singing talents of Miss Lena Horne. First a "single," it has now been incorporated into an L.P. on the Twentieth Century-Fox Record label. It has been banned by all stations of the CBS Radio-TV network. "Too controversial," they say. This is the story of Lena Horne and of NOW!

A good many teen-agers have never heard of Lena Horne, for she does not sing at rock 'n' roll shows, nor do her recordings go dashing up the hit parade charts. Instead, she sings at plush supper clubs like the Empire Room of the Waldorf-Astoria, where well-heeled patrons pay up to thirty-dollars each to see her glide onto a blue-lit stage wearing skin-tight, ankle-length gowns of white chiffon.

She comes on looking like an olive-skinned goddess from the lost continent of Atlantis, and when she coolly peers into the audience from beneath thick, dark lashes, each man there holds his breath for fear the companion at his side, be she wife or lover, will hear the crashing of his heart. The companion,



meanwhile, stares with horrified intent at the shimmering figure on stage, knowing with crushing certainty that she herself is but a woman, in the presence of Woman.

And then, with hand microphone held close to lips as though she were about to sip magical wine, Lena begins to sing. She has a direct, un-gimmicked approach to a song lyric. She articulates each word as if it were a very perfect, very special thing. Underneath that uncomplicated phrasing, however, flows an intimate sensuality born of rhythm—and of tension.

Lena Horne's adoring audiences are always left wanting more, for she is an aloof performer who, when finished with a number, acknowledges their cheering applause with little more than a curt toss of her head. This makes her all the more desirable, and them all the more frustrated. They are never allowed to feel that they have had her; she keeps an illusive "something" out of their reach. This mysterious isolation, which many people mistake for ultra-sophistication, is not really mysterious, nor is it sophistication. It is a carefully-conceived guise to cover her hostility towards those who pay to see her perform.

Lena Horne was born in the Negro ghetto of Brooklyn. She was a beautiful child who, because of her light skin ("I am descended from slave women and their white masters"), was admired by her friends and family. She soon learned, however, that she was somehow different from her white neighbors. Seven years of living in the South, where she witnessed one lynching and countless sadistic beatings by white policemen, taught her all she wanted to know about white people.

By age sixteen she had returned to Brooklyn. With a mother and herself to feed (her parents were divorced), she decided to go to work. She became a chorus girl at the Cotton Club, where the gangster-owners of the place exploited her in every manner they could. She finally managed to secure her release from the Cotton Club, and spent the next ten years touring with big bands throughout the country. The musicians in such bands as Charlie Barnet's were the first white people she learned to trust. While with them, she developed into a beautiful woman and a unique singing talent, and found self-respect.

Some of that self-respect was lost when she went to Hollywood, however. One of the first Negro film performers, she discovered that MGM always shot scenes in such a way that they could be cut out when the picture played in the South. Her Hollywood years were unhappy ones.

Ironically, it was Lenny Hayton, a white man, who finally brought happiness to Lena. He was a composer and arranger at MGM when they met. When he proposed, she said yes. They have been happily married ever since. Hayton has helped Lena to live in peace with the white world around her, but he has not succeeded (nor has he tried) to suppress her outrage at some of the insults they have received together as man and wife. When they moved to New York from Hollywood, for instance, they had to live at the Park Sheraton Hotel for five years because they could get no one to rent them an apartment. When one landlord did finally agree to rent — because he wanted someone as famous as Lena living in his building — he changed his mind when he discovered that Hayton is Jewish. That's the way the story has gone for the fifteen years of their marriage, with Lena flying into rages and Lenny trying to calm her down. What he has been able to do



with her, however, is teach her to channel and direct her frustrations into constructive activities, rather than exploding into impotent rages.

But despite her activities with the NAACP and CORE, and her leadership in the Freedom March on Washington last year, Lena remained unsatisfied with her contributions to the Freedom movement. Her words in a Show Magazine article last year were a tip-off that NOW! was coming: "There has to be some way for a sophisticated adult to express the movement. How can I go on singing a song about a penthouse way up in the sky when, with housing restrictions the way they are, I would not be allowed to rent that place? The great protest songs are coming from the Southern students. I can't sing these songs, but I think that songs can be written which simply put the Negro in the context of the world."

NOW! came shortly after these words by Lena were published in Show. The

occasion was Frank Sinatra's big Carnegie Hall benefit to raise money for civil rights causes. The biggest names in show business were at Carnegie Hall that November night, some in the audience, others performing free of charge on stage. Lena's contribution was NOW!, a song especially written for her by her songwriting friends, Adolf Green, Betty Comden and Julie Styne (who, incidentally, have delighted the world with such musicals as "On the Town," "Subways are for Sleeping," "Bells are Ringing" and "Gypsy.")

Lena's performance stopped the show cold. The SRO audience applauded and cheered until their hands were raw and their voices were hoarse. They were reacting not only to what was probably the greatest display of showmanship ever put on by Lena Horne, but also to a song that is as brilliant as it is inspired. NOW's melody is a speeded-up version of the old Jewish song "Hava Nagila." Here are a few samples of the fierce lyrics that have been fitted to this rhythmic music:

Everyone should love his brother  
People all should love each other  
Just don't take it literal, brother  
No one wants to grab your sister

The message of this song is not subtle  
No discussion, no rebuttal  
We want more than just a promise  
Say goodbye to Uncle Thomas  
NOW! NOW! NOW NOW!

If it hadn't been for Lena's close friend and record producer, Bud Granoff, NOW! might have been forgotten after the successful Carnegie Hall concert. Granoff, however, felt that NOW! was a very special piece of music that deserved to be recorded.

"But who'd listen to it?" Lena replied with a resigned shrug to Granoff's suggestion.

"We'll cross that one when we get to it," he answered. "The important thing is to get it down on wax."

And get it down on wax they did. The recording session, in Granoff's words, was one of the most exciting events he's ever witnessed. If a bomb had exploded in the control room of that recording studio, the world of entertainment would have been dealt a knockout blow. More than sixty of the brightest names in show business were crammed into a glass-paneled room that comfortably holds ten or fifteen. Producers, stars, songwriters, choreographers — all came to see Lena record history. And when she was through, they wept and applauded. It was one of those special moments that comes but once in a lifetime. ■





# Newport: PAST, PRESENT AND FUTURE FOLK

As the chart on this page clearly shows, folk music made big news in 1963. Folk "singles," and particularly folk albums, accounted for a large percentage of the millions of dollars Americans spent on slickly-packaged recordings. New and exciting groups like Peter, Paul and Mary, The New Christy Minstrels and The Smothers Brothers brought folk pleasure to hundreds of thousands of folk fans, and introduced them to the artistry of older, lesser-known performers. Bob Dylan and Joan Baez emerged as the most important folk soloists of the folk era. Countless TV variety shows, and particularly ABC-TV's "Hootenanny" series, projected good folk singing into millions of U.S. homes. 1963 was indeed the "Year of the Guitar."

As the photo on this page further suggests, the folk boom was a grass roots phenomenon that captured the excited imaginations of teen-agers throughout the country. Folk music singing and playing was certainly not limited to a handful of professionals. Many of the amateur folkniks, like the sockless youth who belongs to the sneaker in the picture, expressed their enthusiasm by journeying last summer to the 1963 Newport Folk Festival to see the greatest names in folk music perform.

The tags on the young man's guitar case tell the story of a typical folk fan; he's from New York City, which means he was willing to travel hundreds of miles to attend the festival; he's got a college sticker, which means he's young; lastly, he's got a Philadelphia Folk Festival label, which means that just a few weeks after the July festival in Newport was completed, he was prepared to go all the way to Philly for another one just like it.

Such youthful zeal was highly-typical of the thousands of young people who attended the sold-out folk festival in

Newport in 1963, and such enthusiasm will undoubtedly be in evidence when this year's festival rolls around in July.

Hit Parader photographed last year's folk festival from all possible angles—backstage with performers like Mary Travers, Bob Dylan and Theodore Bikel, onstage with artists like The Tarriers, Pete Seeger and Joan Baez, and through-

out the huge Festival grounds, where we captured the spirit of the young, guitar-playing, fun-loving fans who were there by the thousands.

This big photo-text-map feature, saved until now, will appear in our next issue. It will be our retrospective study of Newport-1963, and a preview of things to come at Newport-1964. ■

## TOP FOLK ALBUMS OF 1963

PETER, PAUL & MARY	Peter, Paul & Mary
MOVIN'	Peter, Paul & Mary
JOAN BAEZ IN CONCERT	Joan Baez
KINGSTON TRIO #16	Kingston Trio
THINK ETHNIC	Smothers Brothers
NEW FRONTIER	Kingston Trio
TELL TALL TALES	New Christy Minstrels
SUNNY SIDE	Kingston Trio
RAMBLIN'	New Christy Minstrels
NEW CHRISTY MINSTRELS IN PERSON	New Christy Minstrels
FREEWHEELIN'	Bob Dylan
BEST OF THE CHAD MITCHELL TRIO	Chad Mitchell Trio

## NATIONAL MUSIC INDUSTRY AWARDS WON BY FOLK SINGERS IN ALBUM CATEGORY

BEST FEMALE VOCALIST	No. 1	Joan Baez
BEST VOCAL GROUP	No. 1 No. 3	Peter, Paul & Mary Kingston Trio
BEST NEWCOMER VOCAL GROUP	No. 1 No. 3	New Christy Minstrels Rooftop Singers
BEST COMEDY ARTISTS	No. 2	Smothers Brothers

## TOP FOLK SINGLES OF 1963 — (Made "top ten.")

BLOWING IN THE WIND	Peter, Paul & Mary
IF I HAD A HAMMER	Trini Lopez
PUFF THE MAGIC DRAGON	Peter, Paul & Mary
REV. MR. BLACK	Kingston Trio
WASHINGTON SQUARE	Village Stompers



“

# LIKE FATHER

*ERROL FLYNN*



*Look closely at the two similar--looking men  
above and below. Now turn the page and read.*

# LIKE SON

*SEAN FLYNN*



”





*The on and off-screen adventures of young actor, Sean Flynn, are big news in Europe. At left and below, he escorts blonde German starlet, Brigitta Wendzel, to the San Sebastian Film Festival. At bottom, he enacts his swashbuckling title role in new movie, "The Son of Captain Blood."*



Most American teen-agers have only a dim awareness of the late actor Errol Flynn. If they do know of him, it's probably because of movies on TV or because of "Too Much, Too Soon," a film released several years ago in which he portrayed another famous actor, John Barrymore. That small role required Flynn to play Barrymore as an old, alcoholic man who was mostly out of his mind. Many U.S. film fans felt that Flynn played the part quite well — and quite naturally. Ironically enough, Flynn himself died of the effects of years of hard living and very heavy drinking just shortly after the release of the film. To make matters worse, he left behind a scandal in the form of a teen-age girl friend, Beverly Aadland.

But what teen-agers don't remember is the dashing, romantic Errol Flynn of the 1940's, when he was movieland's most heroic actor. Flynn made a series of swashbuckling Hollywood films, including "Robin Hood" and "Captain Blood," which made millions of dollars and enshrined him in the hearts of hundreds of thousands of females across the land.

Now, another Flynn is doing the same thing in Europe. His name is Sean (pronounced Shawn) Flynn; he is the son of Errol Flynn; he is, to quote French journalists, "a blond giant with a seductive body"; and his first major film, "The Son of Captain Blood," is about to be released in the United States. If advance reports from abroad are any

indication, the young Flynn may soon be doing to American females what his father did a quarter of a century ago. History, it seems, is about to repeat itself.

But the similarity between Flynn pere and Flynn fils ends with their robust physiques and rugged constitutions. Sean, now twenty-three years old, is a moderate drinker who'd much rather be water skiing than sipping dry Martinis. He's the first to admit it.

"I was never too close to my father," he confides. "He was always too busy. Such a shame! We did, however, have a few good times together. Sometimes he took me to parties or to the beach. He was a great guy, in spite of the problems he had, and what is sometimes said





*Playboy Flynn loves the great outdoors. The hot sun and sparkling waters of the Riviera provide a playground for Sean and Paris model, Ellen April (above).*

*In Spain (opp.) he tries his hand, successfully, at fighting a brave bull.*



about him."

Sean is the son of Flynn and the beautiful silent screen star, Lily Damita. As a teen-ager, he decided to be an actor, and subsequently studied dramatics at Duke University in North Carolina. "I liked the school," he says, "but I must admit that I was best in sports: tennis, boxing, football, and swimming. When Mr. Brown (Harry Joe Brown, producer of "The Son of Captain Blood") signed me to a five-picture contract several years ago, he first made sure I agreed to watch my diet. I'm so big, you see, that unless I exercise all the time, I get thick around the middle."

Actually, Sean doesn't have to worry too much about his weight, because he

is a sports enthusiast who burns up thousands of calories each day by exercising. During the filming of "The Son Of Captain Blood" in Madrid, Spain, he did calisthenics for an hour each morning, then went right into his fencing lessons. When he isn't working, he's usually in search of some new, exciting sport to master.

There is also one other item he is frequently in search of, and in this respect, he is much like his father. Sean, like his legendary Dad, is a connoisseur of beautiful females. And, being a handsome, eligible bachelor, he is usually being pursued by one or more of them at all times.

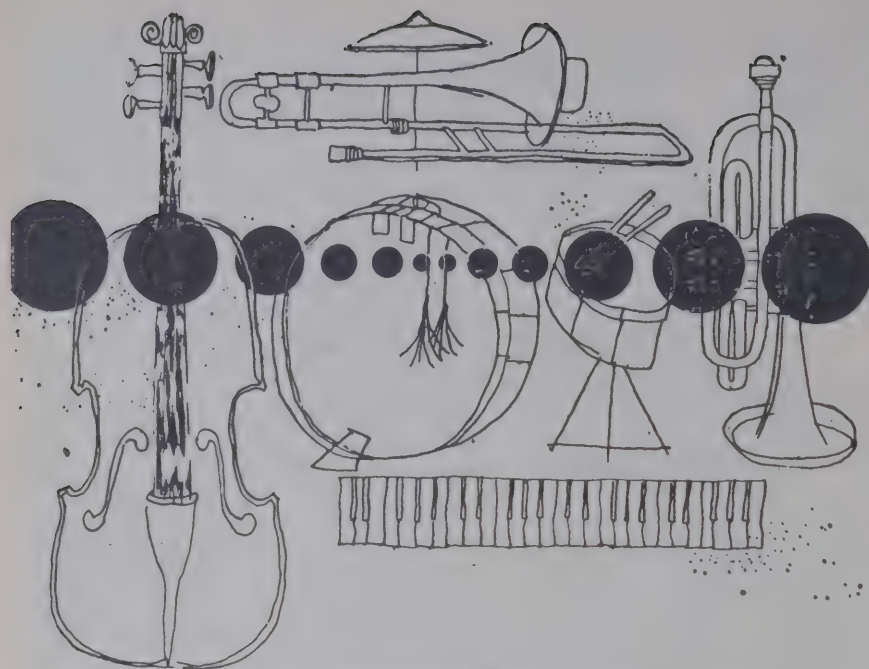
"I guess this is one way in which I definitely take after my father," Sean

says with an unaffected manner. "Women play a very important part in my life. Since I moved to Europe after college, I've dated a number of attractive European girls. Not that they're better than the American kind, they're just more available."

And what about the future? More films? "Yes, I suppose so," he says with a sigh. "You see, I don't really like to work. I much prefer to travel — to play. But I've got to make money so I can live the way I wish. So, when they want me to make another film, I'll do it. In fact, we begin a new one very shortly."

And what would Sean Flynn rather be doing? "Skin diving," he says roguishly. "On the Mediterranean — with a pretty girl." ■





# MUSIC

## DAVID HOUSTON



**COUNTRY WESTERN**

BOBBY BARE did a special radio program for the Armed Forces. WILMA LEE COOPER, mending from an illness which confined her to a hospital, resumed touring with her husband STONEY. JOHNNY CASH'S "Understand Your Man" looks like it will go all the way. FLATT AND SCRUGGS out with theme from "Petticoat Junction." The duo appeared at Carnegie Hall in New York on April 3, and will be on the "Beverly Hillbillies" again. Radio stations across the nation remembered the fifth anniversary of BUDDY HOLLY'S death by playing his records on Feb. 3. CLYDE BEAVERS has a new 30 minute TV show which is seen in Albany, Ga., and Dothan, Alabama. Country Music Spectacular set for Madison Square Garden in New York on May 16-17. Already set for the show are HANK SNOW, FERLIN HUSKY and WEBB PIERCE. Many more to be announced. DAVID HOUSTON is a direct descendant of Sam Houston, and on his mother's side, he is a descendant of Robert E. Lee. GRANDPA JONES, guesting on the JIMMY DEAN Show, was solid success. Other recent guests for Dean were JOHNNY CASH, SKEETER DAVIS, GEORGE JONES and EDDY ARNOLD. A package starring, WEBB PIERCE, JEAN SHEPARD, MEL TILLIS, and DEL REEVES set attendance records at all stops on Feb. tour in Michigan. LEROY VAN DYKE now has his own show.

## DORIS TROY



**POPULAR**

In the six months prior to their American success, BEATLES' records grossed \$17,500,000. This figure, which does not include U.S. sales, shows their phenomenal impact on the world wide record industry. Brian Epstein, the Beatles' manager, has signed them for three movies with United Artists. FRANKIE LAINE returned to the Cocoanut Grove in Los Angeles from the San Remo Music Festival and overwhelmed his fans with a new song-comedy act. RUTH BROWN on a comeback with newly signed contract for Decca. First release is "Yes, Sir, That's My Baby." She is currently on a tremendous national tour promoting the single. LESLEY GORE will enter Sarah Lawrence College. You've never heard DORIS TROY until you hear her sing "Misty" on Atco's "Apollo Saturday Night" L.P. DEL SHANNON and THE RONETTES are promoting their records on a British tour. England has live radio programs similar to our T.V. Bandstand. Most popular are "Saturday Club" and "Easy Beat." They reportedly have a listenership of ten million, and touring American popsters include these programs in their itinerary. ABC Paramount is pushing RAY CHARLES and FATS DOMINO too far on that sentimental strings and chorus kick. Fats still has the same old drive but later for that Nashville touch. Charles' "Sweet And Sour Tears" and Domino's "Fats On Fire" are definitely not the best of these two giants. SAM COOKE has quit the one-nighter field to concentrate on being a disc producer, and talent developer. He will continue to write songs for himself and other artists. BARBRA STREISAND opened in the Broadway musical, "Funny Girl." ROY ORBISON and THE BEACH BOYS returned from a smash tour of Australia.

## FRANKIE LAINE





# BILLBOARD

## JAZZ & BLUES

Jazz was struck with the shock of two deaths, DINAH WASHINGTON and JACK TEAGARDEN. Dinah's reading of the softest and sweetest ballad had a realism and a sardonic quality that cut through the most saccharine lyric. Her artistry was so strong that she has become an indelible influence on a myriad of singers and ranks with the great innovators — Billie Holiday, Sarah Vaughan and Ella Fitzgerald. As she once said "I can sing anything. The blues, jazz, musical comedy, opera — anything. And, if I have to, I can even go to church." Jack Teagarden was just as powerful in a retiring manner. Like Dinah, he made direct contact with an audience. His tools were warmth, simplicity and unstrained genuineness. His singing was touched with humor and sadness, his trombone playing was inventive, warm and alert. He was 58 when he died, Dinah was 39. A series of concerts produced by Dan Morgenstern, ex-editor of "Jazz" and "Metronome" magazine, was presented at the Little Theatre in New York. Lead off program coupled two tenor giants COLEMAN HAWKINS and BEN WEBSTER. Hawkins' rhythm section backed the event and bass player MAJOR HOLLY stole the show with his humorous style of humming simultaneously over bowed bass solos. Following weekly events featured EARL HINES, LUCKY THOMPSON, RANDY WESTERN and the MUDDY WATERS blues band. Hong Kong audiences have often left performers in tears or vowing never to return again and to top it off jazz isn't popular there. But ELLA FITZGERALD completely captivated a City Hall crowd. She received an ovation before she sang a note and took four curtain calls. The response brought tears to her eyes. MONK finally made the cover of "Time" magazine. Record companies are involved in some great re-issue programs. Decca has "The Best of Count Basie," Columbia has "The Ellington Era" and "Billie Holiday — The Golden Years." Don't miss "Mingus, Mingus, Mingus" on Impluse A-54.

## FOLK

RONNIE GILBERT, formerly with THE WEAVERS, made her solo debut at New York's Bitter End. THE BROTHERS FOUR were a sellout at Massey Hall in Toronto, Canada. JIMMY RODGERS, returning from a tour of Japan, said folk music is beginning to gain attention there. Irish folk singers THE CLANCY BROTHERS and TOMMY MAKEM who were never heard of before in Ireland, recently made a triumphant tour of their home land. They have completely revived national interest in Irish music. Suddenly their albums there are selling like singles. "The Times They Are A-Changin'" by BOB DYLAN promises to be his biggest Columbia album. PETER, PAUL AND MARY still remain top selling folksters. Their three albums have each sold well over the million mark. "BIG BILL BROONZY MEMORIAL" on Mercury was awarded best blues L.P. of 1963 by Jazz Magazine. PETE SEEGER was in the pop groove for a while with a Columbia single "Little Boxes." "The American Folk Blues Festival" on Decca 4392 was recorded live in Germany and has some wailing music on it. Particularly the tracks where JOHN LEE HOOKER teams up with pianist MEMPHIS SLIM, drummer JUMP JACKSON and harmonicist SHAKY JAKE. Epic Records has signed a new folk group that you probably have seen on Hootenanny, THE GOLDBRIARS. Their first L.P. is named after them. In January and February the fourth annual University of Chicago folk festival presented three programs that may well rival its big sister The Newport Fest. The weekend roster included FURRY LEWIS, MAYBELLE CARTER, THE NEW LOST CITY RAMBLERS, BIG JOE WILLIAMS, DOC WATSON, MIKE SEEGER, DOC BOGGS, JOHN KOCHEN and DON STOVER.

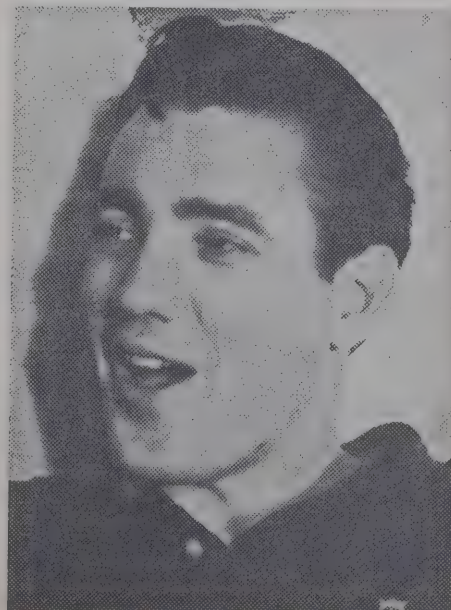
## DINAH WASHINGTON



## JACK TEAGARDEN



## JIMMY ROGERS





# REWARD \$11,750.00 FOR THIS COIN!



ILLUSTRATED: 1804 Silver Dollar. 19,000 Minted, only 12 accounted for—where are the rest?

## \$500,000.00

\$500,000.00 RARE COIN SEARCH

For Certain Coins We Pay Up To:

### Certain:

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- ☐ Nickels Before 1945. 16,000.00
- ☐ Silver Dollars Before 1938. 11,750.00
- ☐ Half Dollars Before 1947. 5,550.00
- ☐ Pennies Before 1919. 4,800.00
- ☐ Dimes Before 1946. 4,750.00
- ☐ Quarters Before 1941. 4,500.00
- ☐ Half Cents Before 1910. 3,500.00
- ☐ Lincoln Pennies Before 1940. 250.00

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## THE SCENE

(Continued from Page 4)

American artists now realize the importance of their entering into direct competition with their European rivals, if they are to regain some of the record chart supremacy lost in recent years. Paul Anka, Peggy March, Frankie Avalon, Gene Pitney, Frankie Laine, Bobby Rydell and April Stevens and Nino Tempo headed the list of U.S. stars who attended this year's festival. A vast, Euravision TV coverage gave them the opportunity of being seen in millions of European homes.

Europe's best song writers submitted songs that were sung in competition by an Italian singer and a non-Italian. "Ogni Volta" (Every Time), for example, was well-received by the audience and judges when it was sung first by Roby Ferrante, then Paul Anka. This song, like other prize winners from this year's contest, may climb on the U.S. hit charts in ensuing months.

It is difficult to predict at this time just where this new international pop music trend is taking us, but few observers of the music industries are alarmed about it. They see in the foreign influx a healthy trend that is breathing new life into a dull and somewhat directionless U.S. record market, that has recently become boring to listen to and even more boring to write about. Entertainment writers are truly excited about the new Internationalism. So, get ready. As journalists' awareness of these U.S. invaders from abroad continues to grow, you're going to be deluged with millions of words concerning the most exciting, most significant musical development of this decade. ■



"WOULD YOU AUTOGRAPH IT TWICE, PLEASE? IT TAKES TWO OF YOURS TO TRADE FOR ONE 'DICK CHAMBERLIN'."

## LESLEY GORE

(Continued from Page 23)



Lesley's new convertible is strawberry blonde — just like her hair.

realize is that there are some good aspects to rock 'n' roll. The proven fact, for instance, that the fans of rock 'n' roll singers — of any performers, for that matter — frequently identify with them. They imitate their hairdos, their clothing styles, even their philosophies on life. If a performer sets a good example for his or her fans, it's a very good thing, and not something to 'put down.' With my fans, for example, there is the possibility that some of them will do what I do — finish their schooling instead of dropping out just because personal or professional circumstances get in the way. I feel very strongly about this sturdy sense of responsibility that so many performers, including rock 'n' roll singers, have demonstrated."

It is evident from what she says and the way she says it that Lesley Gore is an intelligent teen-ager who knows that responsibility must accompany good fortune. Young fans, both male and female, have sensed the dignity with which she conducts her private and public life, and have found it highly appealing. Adults should take comfort from this, as well as from the knowledge that Lesley, one of rock 'n' roll's super stars, is a young lady who consistently brings a well-mannered, if exuberant, style to her stage and disc performances. She is one of the "new" teen-agers: the ones who are bright, alert and aggressive, the ones who are eager to play and compete in a complex, adult world. ■





# CROSSWORD

## ACROSS

- 1 A dance (2 words)
- 7 Paul Newman's wife
- 9 Amat--r Hour
- 10 Star of The Detectives (initials)
- 12 An affirmative vote
- 14 Sam Benedict co-star
- 15 A TV attorney (initials)
- 16 Starred in Lolita
- 18 --- La La La Suzy
- 19 Short for professional
- 20 Actor Chaney
- 21 G--, (1st name, abbrev.) West Side Story made him a star
- 22 What every actor dreams of becoming
- 24 Kildare is one
- 25 Lovely --la Hands
- 26 Y--i Bear
- 28 Strong man

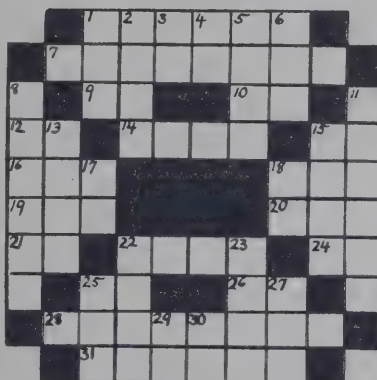
- 31 Old -----, movie about a dog

## DOWN

- 1 Producer Fred ----
- 2 Eleventh ----
- 3 Short for advertisement
- 4 Plays Gladys on TV (initials)
- 5 Actress now in a convent
- 6 Host of People are Funny
- 8 The friendly ghost
- 11 Plays role of Kitty in Marshal Dillon
- 13 Singer Timi ----
- 15 A school dance
- 17 Rod--, Wide Country locale
- 18 Actress with red hair (initials)
- 22 "I only know that it (your love) ----- upsets me." (top tune line.)

- 23 Part played by an actor
- 25 ---, Little Girl (top tune)
- 27 Lone Ran---
- 29 Robert Goulet's wife (initials)
- 30 B--lwinkle

Answer on Page 63



## DAVE CLARK 5 vs. THE BEATLES

(Continued from Page 15)

trying to climb up The Beatles coat tails, there are also female star attractions such as Dusty Springfield and The Caravelles. Dusty's British hit, "I Only Want To Be With You," has made the U.S. charts, as has The Caravelles' "You Don't Have To Be A Baby To Cry."

But The Dave Clark Five remain the greatest threat to The Beatles in America. For one thing, their brand of rock 'n' roll, while similar to that of The Beatles, has been influenced more strongly by American rock 'n' roll. Our teen-agers can readily identify with the DC5 piano and saxophone backing. Another factor in favor of this quintet is their goodlooking, moderate appearances.

Main reason for the success of The Dave Clark Five, however, is their leader. Clark's good looks, bright personality and solid musicianship (he wrote "Glad All Over") make him a top teen favorite.

Born in Tottenham in 1943, he attended Belmont Technical College be-

fore leaving school to work in the drawing office of a motorcycle firm. After that he became a representative for a business transfer company, then a film extra. His excellence in gymnastics, swimming, and horseback riding landed him several jobs as a movie stuntman. But a love of music lead him to the dance halls of London where he apprenticed for his overnight fame.

Clark claims that because of their solid musical background, his group has "staying power," but admits to being nervous about their forthcoming engagement at the Palladium. Perhaps the fact that The Beatles triumphed there has something to do with it. Dave Clark doesn't say much about that hairy Northern group.

The Beatles, on the other hand, are perfectly willing to discuss The Dave Clark Five at any time. Beatleman Paul McCartney sums up The Beatles' reaction to being dumped from the top of the charts by saying: "Thank goodness it's Dave Clark, at least he's British!"

Which seems to indicate that whether Tottenhamian or Liverpoolian, English rock 'n' roll groups are glad to have finally recaptured their hit parade from the American singers.

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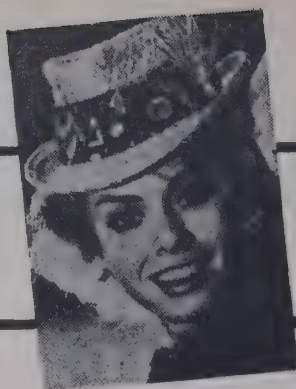
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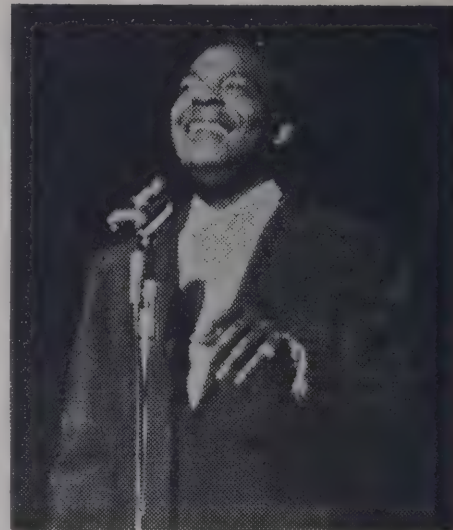


# Star Gazing

with LADA EDMUND, Jr.

I had the good fortune to meet those four English Elvis's — **THE BEATLES** — at their New York press conference. I can't claim to have had a personal interview (seeing them that way is like having a private audience with the President). But I did manage to hurl out a question or two over the heads of other reporters and, yes, said Beatleman John McCartney, The Beatles were marooned inside the Prince of Wales for **NINETEEN** hours while a persistent throng of wild-eyed Beatlemaniaics besieged the building. Finally some police uniforms were smuggled in (complete with official headgear to cover those hairdos), and the big escape was on. They snuck out at safely-spaced intervals, mingled with the mob until spotting one of the patrol cars staked out waiting for them — and split.

**JIMMY** ("Daisy Petal Picking") **GILMER** of The Fireballs was in town last week and I took the opportunity to show him NYC's theatrical district from the terrace of a friend's office. He thought it was a fine sight. He told me, by the way, that just minutes before making a personal appearance in Fargo, North Dakota, he had been branded an impostor and hauled into the local bastille to prove his identity. Seems that a "Sugar Shack" singing impersonator had made the same scene



Brook Benton at the Olympia in Parel.

a month earlier, and some of the fans wouldn't accept the real Jimmy for real.

Pretty **JILL HAWORTH** weaved over to our table at Sardi's the other eve and proceeded to crowd me a little for upstaging her in a scene we'd shared at Wynn Handman's acting class — must mean I'm improving. Incidentally, while **SAL MINEO** is away filming "The Greatest Story Ever Told," Jill divides her lonely hours among the three showbiz hangouts in town with a number of hand-holding escorts (which makes Sal the most liberal-minded suitor since Captain Miles Standish) **JIMMY CLANTON**, just concluding a tour with **LINDA SCOTT**, has had it with the winter wonderland bit. Seems that while en route to a one-nighter in the Virginia highlands, they were blown off the road during a raging blizzard and almost buried by an avalanche. A few of the musicians wanted to turn back, but the show must go on and all that jazz, so the bus plowed ahead, visibility two feet. They dragged into the theatre five minutes ahead of schedule and found that most of the music-lovin' inhabitants had cancelled out due to all that weather. Before returning home, the big Texans (aren't they all?) made a quick trip to New York — just in time to catch the wildest snow storm this



With Jimmy Gilmer, up on the roof.





That's coke Jimmy Clanton and I are drinking in NYC after his recent tour.

town's seen in ages.

Another acting school classmate of mine, nineteen-year-old Randy Kirby (son of DURWOOD KIRBY, top banana on The GARY MOORE Show), is having a housing problem. His family recently moved into a swank apartment on Central Park South, and Randy's been denied the use of the front entrance. The young actor is always carrying in something (from TV scripts to groceries), and the doorman's convinced he's the delivery boy. By the way, if you haven't tuned Randy in as yet, he's blond and handsome, tall like his father, with a talent that won't quit.

BROOK BENTON, excited about a new French song he's recorded, is keeping the title a secret until the release date has been set. Just back from Europe, Brook tells me he nearly panicked on opening night at the Olympia Music Hall in Paris. His first three numbers were received in absolute silence, and it wasn't until he had sweated out the fourth and was looking for a backdrop to faint behind that he was revived by thunderous ovation. Seems that the natives over there don't applaud until

an act's all over. NEIL SEDAKA was on the same bill.

MEANWHILE AROUND THE TOWN: Lovely Maria Cooper (daughter of the late Gary Cooper) and David Niven, Jr. were playing it cozy the other night at the La Fonda del Sol restaurant . . . Roger Williams signed a thousand albums at his Macy's personal appearance . . . Lionel Hampton's shiny new jazz vocalist, Miyoka Hoshino, is set for a big TV special . . . If Liza Minelli and dancer Tracy Everett aren't married yet, they should be . . . Fabian's switched from Quinn O'Hara to folk singing . . . A recently married R 'n' R star is swinging on the outside, sighing inside. The honeymoon's BUT over . . . Shelley Winters and Tennessee Williams were in a huddle at a club in the Village . . . Keir Dullea emerged from that dental surgeon's building on Fifty-Seventh Street pale cheek in hand. If you're gonna be a star, you gotta pay a price . . . Ava Gardner and Joe Williams shared a rice bowl at the Confucius eatery . . . And Andy Prine was alone in a crowd at Downey's restaurant . . . See you around. ■

Acting school classmate Jill Haworth still dates Sal — when he's around.



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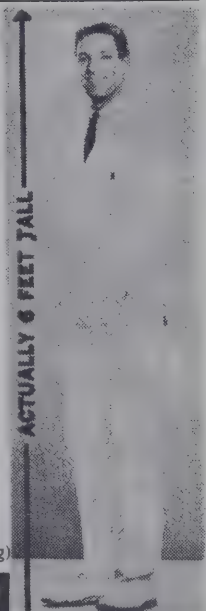
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# MARTHA and the VANDELLAS

One of the most prevalent occupational hazards in the music business is an over-inflated ego. Success often gives a performer a sense of exalted self-importance, commonly known as a "fat head." Very few young recording artists are able to achieve a realistic outlook on their newly acquired fame. Three young ladies who have adjusted to stardom with remarkable maturity and common sense are Martha and the Vandellas.

A remark during a recent conversation with the trio revealed their attitude. "The other day," they said, "we were listening to a radio program that featured all the big hits of 1963." They hesitated a moment then added,

"Two of our records made the list." The girls weren't bragging. Rather, they seemed to express a demure astonishment and quiet pride in their success. Despite such smash hits as "Heat Wave," "Quicksand" and "Live Wire" the girls remain unspoiled.

"If you allow yourself to get carried away with success," says Martha, "it's harder for you to come down."

"Whenever we're home we still go to the same places we used to go. Some people look at us and say 'what are they doing here?' Those people expect us to have changed overnight."

Far from being an overnight success though, the girls have been performing together for seven years. Their hometown is Detroit, Michigan, a city that has produced many talented musicians.

The leader of the attractive, personable trio is Martha Reeves who is twenty years old. The Vandellas are Rosalind Ross, nineteen, and Annette Beard, eighteen.

None of the girls can trace any musical background in their families, and they've had no formal singing lessons.

Annette and Rosalind were members of a quartet, which Martha later joined as a replacement. The three girls quickly established a musical rapport. They rehearsed together at least three times a week, an ambitious accomplishment since they all lived in distant parts of the city.

The group appeared at local Y's and talent shows with few thoughts of nationwide fame. "We never thought big."

Each of them believed it was important to finish high school before making any future plans. They all received their diplomas.

## LIVE WIRE

By Eddie Holland, Brian Holland and Lamont Dozier

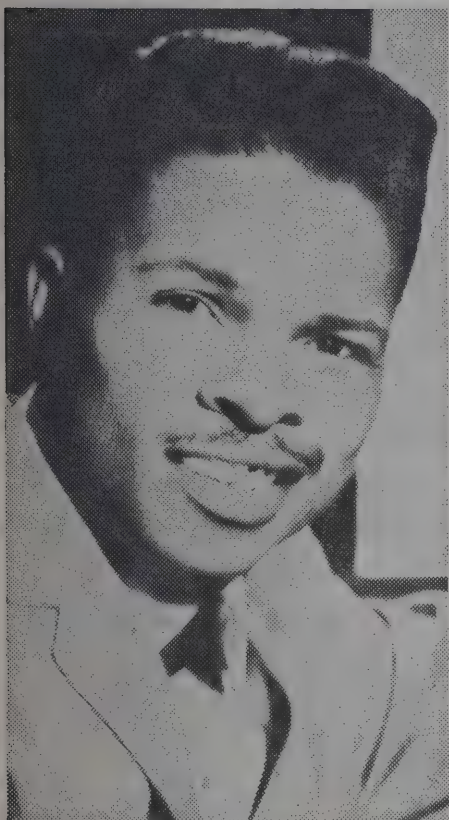
It's my birthday and he forget again  
Everytime we date he's always late  
Tired of abuses and excuses  
I've made up my mind  
Gonna tell him this time we're through  
Yea, but everything I plan to say  
Just seems to fade away  
Everytime I see his face  
My eyes light up, stars start to flying  
'Cause he's a live wire  
Real live wire.

He's like a bolt of lightning  
That sets my soul on fire  
Sweet kisses are his alibi  
And that's where, that's where my weakness lies  
So I plan and rehearse things I want to say  
The words never, never come my way  
But he's like a bolt of lightning  
That sets my soul afire  
He's like a live wire  
Real live wire.

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# TOMMY TUCKER



Tommy Tucker has written over 60 songs including his "Hi-Heel Sneakers." Some of them have been recorded by Jimmy Reed and Jean and Dean. The excellent guitarist on "Sneakers" is, in fact, Dean (not Tommy, who plays piano and organ). He is currently touring the country.

## ● HI-HEEL SNEAKERS

By Robert Higgenbotham

Put on your red dress, baby  
'Cause we're going out tonight  
Put on your red dress, baby  
'Cause we're going out tonight  
And wear some boxing gloves in case  
some fool might want to fight.  
Put on your hi-heel sneakers  
Wear your wig hat on your head  
Put on your hi-heel sneakers  
Wear your wig hat on your head  
I'm pretty sure of you baby  
Although you know you're gonna  
knock 'em dead.  
Put on your hi-heel sneakers  
Wear your wig hat on your head  
Put on your hi-heel sneakers  
Wear your wig hat on your head  
Although you're real nice  
I'm pretty sure you're gonna  
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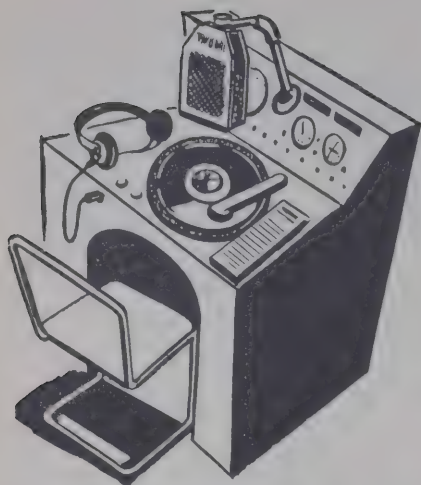
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# Platter Chatter

IN THE SUMMER OF HIS YEARS, the title song of this Connie Francis collection of tastefully-performed songs, is dedicated to the late John F. Kennedy. It tells, in plaintive folk ballad style, of his fateful drive down a street "in a Texas town," and of the work

living Americans must carry on in his memory. It is a beautiful song, and a fine tribute. In keeping with the serious mood of the album, Connie sings "Bells of St. Mary," "Ave Marie," "God Bless America" and a magnificent rendering of "The Lord's Prayer." MGM E-SE 4210

**ACADEMY AWARD LOSERS** identifies this album of songs that have gone down to defeat in Academy Award competition. The songs, losers all, are nonetheless some of the best movie tunes ever written. As Steve Lawrence sings them, they emerge as great pop standards—fresh, lively, very listenable. Steve performs "That Old Feeling," "I've Got You Under My Skin," "My Foolish Heart" and "I'll Remember April" — to name but a few of the choice dozen included in this winning package of all-time losers. Columbia CL 2121

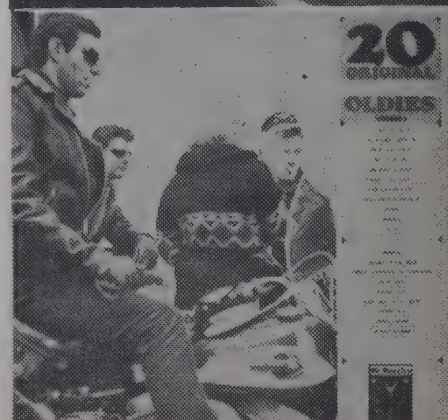
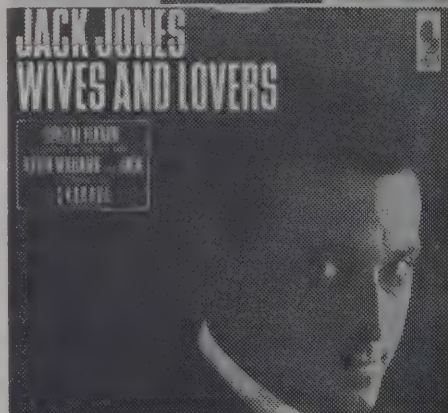
**MAKE LOVE TO ME** presents George Maharis on a bachelor's tour of torchy love songs. It's a safe bet to assume that George will never quite sing at the Met, but it's nonetheless just as safe to predict he'll be pleasing a lot of old fans while making new ones with this disc of intimate vocalizing. With a pleasing, natural voice, he croons "Make Yourself Comfortable," "All Or Nothing At All," "You're My Thrill" and a red hot version of "Why Don't We Do This More Often." Epic BN 26079

**WIVES AND LOVERS** is the title of this Jack Jones' collection of songs about love. Like previous Jack Jones efforts, the disc ably displays the talents of one of the smoothest, classiest male singers now performing. (A talent fans have been too slow in recognizing!) Jack's velvet voice plays magical tricks with such tunes as "Song About Love," "Nina Never Knew," "Fly Me to the Moon" and "Summer-time Promises." A special added feature is guest Roger Williams, who accompanies Jack on piano as he sings the haunting movie theme "Charade." Kapp KL-1352

**THE WONDERFUL WORLD OF ANDY WILLIAMS** is based on a recent telecast of The Andy Williams Show, during which the entire Williams clan performed a medley of pop tunes. So successful was the show and so professional are the singers, that the program has been recreated on this bright sounding disc. Andy is backed by the harmonizing of the three Williams Brothers on "Canadian Sunset" and "Dream." His solos, "This Is All I Ask" and "September Song," plus the contributions of the family on "Pennies From Heaven," add up to an A-1 L.P. offering. Columbia CL 2137

**THIS IS ETHEL ENNIS** brings a bright, new singing talent to the recording scene in the person of vocalist, Ethel Ennis. She's no rock 'n' roller, nor is she a jazz singer. She's a crisp-voiced stylist who sings with clean, sharp articulation and perfect control. She doesn't rely on gimmicks — electronic, vocal or otherwise — while zipping through show tunes, "He Loves Me," "Who Will Buy" and "Joey, Joey, Joey," or standards, "As You Desire Me" and "The Moon Was Yellow." RCA Victor LSP-2788

**20 ORIGINAL GOLDEN OLDIES-VOL. 4** is a bargain hunter's bargain. It contains not twelve or fifteen great rock 'n' roll classics, but twenty of them. Some of the songs go back several years, but they remain as exciting as ever. Here are just a few of the "oldies" included: "Tequilla" by The Champs, "Kansas City" by Buster Brown, "Brenda" by The Cupids and "Ya Ya" by Lee Dorsey. This is the fourth in a series of L.P.'s, all of which can be spotted in record store stacks by the colorful motorcycle scenes on their covers. Mr. Maestro Records 1112





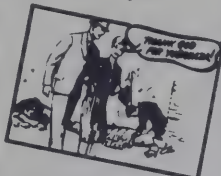


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— says N.J. FLEMING — YUBIWAZA MASTER

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# MAJOR LANCE



Although baseball is Major's favorite sport, he wanted to be a professional boxer. Discouraged by a good one on the chin, Lance decided that he would rather sing with all his teeth in than box without them and joined up with a Chicago gospel group. He finally struck gold with "Monkey Time" and his current hit "Um, Um, Um, Um, Um, Um."

## ● UNH UNH UNH (Um, Um, Um, Um, Um, Um,)

By Curtis Mayfield  
Walking thru the park it wasn't quite dark

I saw a man sitting on a bench  
Out of the crowd with his head lowly bowed

He'd just moan and it made no sense  
He'd just go unh unh unh unh unh unh  
Unh unh unh unh unh unh  
Unh unh unh unh unh unh  
Unh unh unh unh unh unh.

I just couldn't help myself I was born with a curious mind

I asked the man just-a what did he say if he'd be so kind

He'd just go unh unh unh unh unh unh  
Unh unh unh unh unh unh  
Unh unh unh unh unh unh  
Unh unh unh unh unh unh.

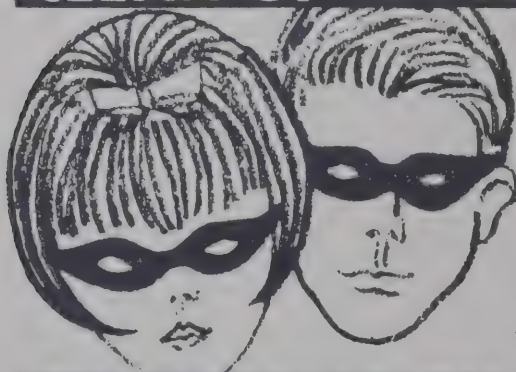
Now that I've grown up and the woman I love she has gone  
Now that I'm a man I think I understand

Sometime ev'ryone will-a sing this song  
Hear them sing unh unh unh unh unh unh

Unh unh unh unh unh unh  
Unh unh unh unh unh unh  
Unh unh unh unh unh unh.

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You learn how to correct every figure problem—be it big bust or small bust, thin legs or heavy legs, big hips or small hips, and more!

You'll learn how to correct facial faults . . . nose, mouth, eyes. How your hair can accentuate your features into new beauty.

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You'll learn the secrets beautiful stars use to correct their bad faults. And they have them, too, just like everyone . . . special camera angles to hide facial faults; special dresses to cover figure faults, bad legs, etc.

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Your mirror and tape-measure must be the judge, so why delay another minute. Clip and mail the coupon below now. You have nothing to lose and a new and lovelier YOU . . . to gain. Others have done it. You can too, if you mail the coupon today.

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## ● MAKE ME FORGET

By Merrell Harris and Douglas

Make me forget her tender lips on mine  
 Make me forget her kisses sweet as wine  
 Leave me this day and take her mem'ries from my heart  
 Make me forget and fall for you.  
 Make me forget the way I held her near  
 Make me forget her now that you are here  
 Show me the way to leave my cares all far behind  
 Make me forget and fall for you  
 No use resisting the look that's in your eyes  
 I tried so hard to fight, but I can't win  
 So I gotta give in  
 Make me forget the one I left behind  
 Make me forget or else I'll lose my mind  
 Give me your love and take the place here in my heart  
 Then I'll forget and fall for you.

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## ● SHOOP SHOOP SONG (It's In His Kiss)

By Rudy Clark

(Does he love me I want to know how can I tell if he loves me so)  
 (Is it in his eyes), no, you'll be deceived  
 (Is it in his sighs), no, he'll make believe  
 If you want to know if he loves you so it's in his kiss  
 That's where it is.  
 (Is it in his face), no, that's just his charms  
 (In his warm embrace) no, that's just his arms  
 If you want to know if he loves you so it's in his kiss  
 That's where it is.  
 So kiss him, and squeeze him tight and find out what you want to know  
 If it's love, if it really is, it's all there in his kiss  
 (How 'bout the way he acts) no, that's not the way, and you're not listening to the words I say  
 If you want to know if he loves you so it's in his kiss  
 That's where it is.

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## ● AIN'T NOTHING YOU CAN DO

By D. Malone and J. Scott

When you get a headache  
 Headache powder soothes the pain  
 When you try to rest  
 You feel alright again  
 When you got a backache  
 A little rubbing will see you through  
 But when you got a heartache  
 There's nothing you can do.

A man can't break a stone  
 So he tries another trick  
 An ice man can't cut his ice  
 So he buys another pick  
 Electric light goes out  
 But a candle will see you through  
 But when you got a heartache  
 There ain't nothing you can do.

When you meet a friend  
 You smile because you're glad  
 When a friend deceives you  
 It makes you feel so bad  
 When you lose your loved one  
 It makes you feel so blue  
 And when you got a heartache  
 There ain't nothing you can do  
 There ain't nothing you can do  
 Everytime I think about it  
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| 3. Clu Gulager       | 20. Rick Nelson     | 37. Annette Funicello | 54. Clint Walker     | 71. Chuck Connors   | 87. Clint Eastwood  |
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| 6. Mark Damon        | 23. Pernell Roberts | 40. Chubby Checker    | 57. Eric Fleming     | 74. Tony Curtis     | 90. Lori Martin     |
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Solution for puzzle found on page 53

C	H	A	C	H	A	
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C		E	U		R	T
A	Y		R	U	S	T
S	U	E				T
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	Y	E	L	L	E	R

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**FAST! End ACNE, BOILS, BLACKHEADS, HICKIES, PIMPLES, ECZEMA, PAPULES, etc.** Clear, healthy skin is your best beauty asset. Improving appearance improves personality & popularity. Miraculous changes in self-confidence. Don't wait to "grow out" of skin troubles. Don't risk permanent pitting & scarring. New research proves 9 out of 10 can get permanent cure or amazing improvement quickly — often in days!

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**ONLY \$1.00.** (Would cost 10 to 50 times as much from specialist) YOU can be helped NOW! At Vanderbilt Clinic, Columbia University, 384 disfigured, unfortunate chronic sufferers of acne were treated by several methods. 94 0/0 completely cleared up or greatly improved. Amazing considering they were worst or hopeless cases! Why wait? **TRY WITHOUT RISK.** Costs nothing if not delighted. Must produce magic improvement in 10 days or money back. Send \$1.00 today for Guide & Treatment for teen-age Skin Problems. Don't delay or forget. Sent in plain wrapper.

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## SEAN CONNERY

Here is Hollywood's latest hero, Sean Connery. He's just completed "From Russia With Love" (right), his second in a series of movies based on the mystery novels of Ian Fleming. Daniela Bianche is co-star of the film, in which Connery plays the part of James Bond, Secret Agent 007.

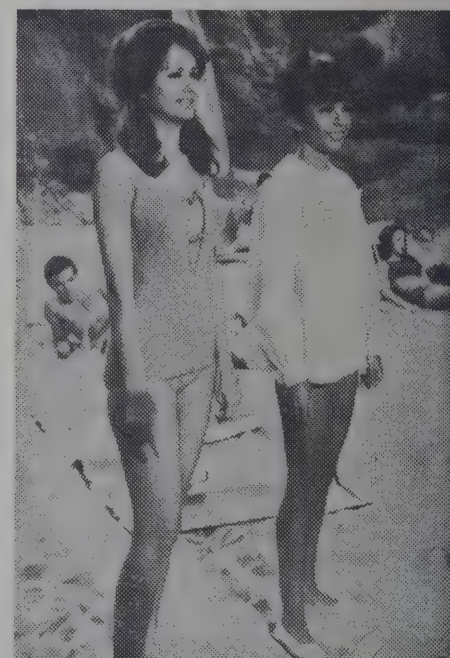


## NEW BEAUTY



This beautiful gal is Diana Hyland. She makes her film debut in the upcoming "One Man's Way." Her co-star, Don Murray, who portrays Norman Vincent Peale in the film, seems to be thinking some powerful thoughts about the blonde beauty on their Hollywood movie set.

## THINK YOUNG



Two of the reasons for the success of "For Those Who Think Young" — Pamela Tiffin and Nancy Sinatra. Another reason is Lada Edmund, Jr., HP columnist, who has a featured role in the lively teen-age film.

## PEGGY TAKES A TRIP

Peggy March and Italy's number one pop singer, Rita Pavone, became fast friends during Peggy's European tours. When Rita recently visited the U.S. to record an album in English, Peggy was on hand to renew their friendship. Neal Sedaka was on the scene too. He joined the girls for this candid photo.





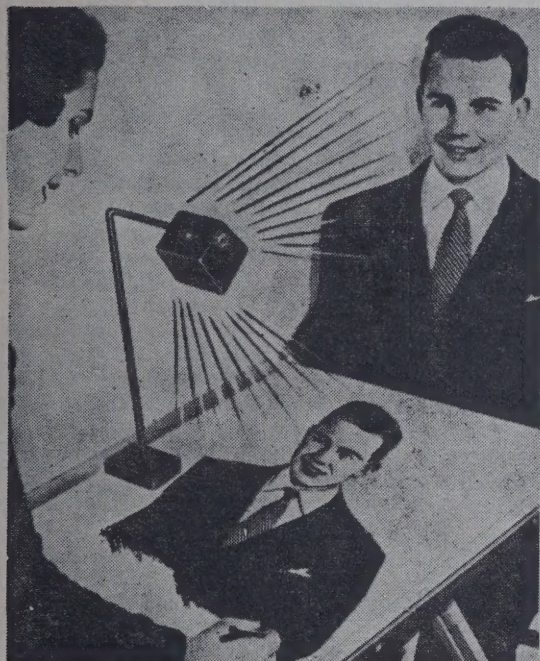
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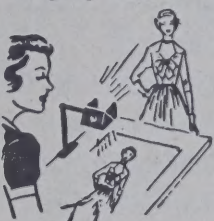
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**SKINNY or FAT, 15, 20, 30, 40**

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## How to GAIN up to 50 lbs. of MIGHTY MUSCLES!

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And become A REAL HE-MAN like MANY THOUSANDS of my pupils in a few minutes FUN a day.

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**Be a HERO of MEN, IDOL of WOMEN**

Yes, in thrilling minutes a day, in your home, my rapid-fire, easy-as-abc methods start building you into a super-man the very first night. I'll show you how to build 18-inch arms of might, a 45-inch heroic chest housing tireless lungs; wide, manly shoulders; broad, brawny back tapering to slender waist with punch-proof stomach muscles, legs of endless endurance. I'll stake my 20 years' reputation, as "greatest builder of he-men", on the amazing results I get for YOU. I sign my name to seal this promise.

Sincerely Yours, *Ben Rebhuhn*

WHICH OF MY 181,000 PUPILS WOULD YOU LIKE TO BE?

I GAINED **60 LBS.** OF SHAPELY MIGHTY MUSCLES

This Can Be YOU in a Short Time!

**BEFORE**

Mailing Coupon I was a 125 lb. 6 ft. skinny weakling

says JOHN SILL

I added 7 inches to MY CHEST, 3 1/2 INCHES to EACH ARM. No, Pat! You don't have to be a chicken-chested skinny weakling like I was only a few weeks ago.

**AFTER**

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**"I LOST 30 LBS. OF DANGEROUS UGLY FAT"**

4 INCHES OFF MY

**WAIST!"**  
says Felipe Mendora

Which of these 2 ME'S is YOU?

"That 220 lb. FAT-BOY was ME a few weeks ago!" Look at him NOW! I gave him MIGHTY MUSCLES, added 7 inches to his CHEST, 3 inches on each arm!

No! I don't care how fat and flabby you are. All I want is minutes a day in your home to make you over by the same method.

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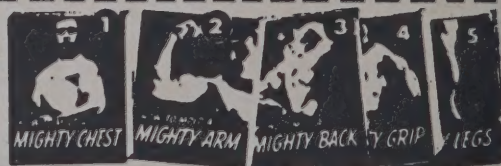
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Tony Pascarella AFTER



# "Don't Let Them Call You SKINNY"

...advises Exciting New Actress EVA SIX

Appearing in a Sam Co. Production for Warner Bros., "4 FOR TEXAS," starring Frank Sinatra, Dean Martin, Anita Ekberg, and Ursula Andress.

"Making movies in Hollywood is glamorous and rewarding, but it can also be a relentless grind working long hours day after day. Sometimes we work right through lunch. Other times we skip dinner and work late into the evening. To keep my weight up, I often rely on Wate-On Emulsion as a meal-time supplement and I eat Wate-On Tablets for their source of body building calories between meals. All forms of pleasant-tasting Wate-On are super concentrated with calories, vitamins, minerals, energy elements and other body building nutrients. So if you're thin, skinny, and underweight because of poor appetite or poor eating habits, ask your doctor about the value of Wate-On for you. Who knows... maybe the boys won't be calling you 'skinny' anymore."

*Eva Six*

## AMAZING NEW SCIENTIFIC DISCOVERY HELPS FILL OUT SKINNY FIGURES without

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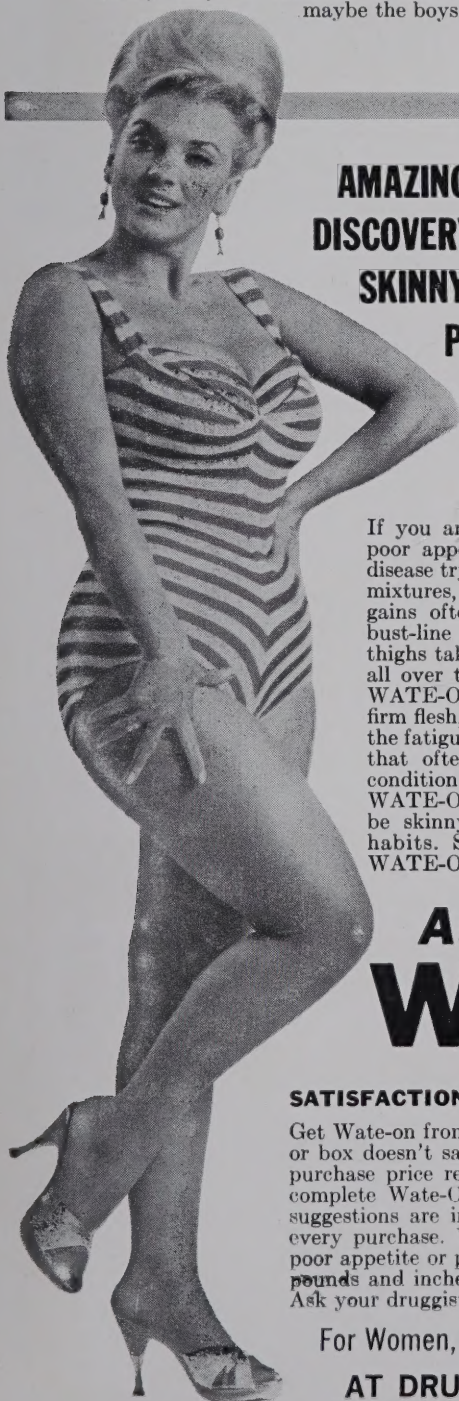
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"Words alone could not express what the Course has done for me. It has made a fine musician of me, where once I was called a 'strummer.' Thanks to the U.S. School of Music."

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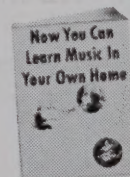
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